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The Theban Tomb of Vizier Hepu (no. 66) at Qurneh, Egypt

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ANNALS OF ARTS AND SOCIAL SCIENCES - Monograph 170 - Volume XXII - 2001

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13 - "Egyptianized Artifacts on the Western coast of the Arabian Gulf: A Case of Discussion, "**Gottinger Miszellen** 176 (2000), pp. 89 - 101.

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The attached coloured photos of TT of Hepu (no. 66) are photographed by the author himself (A. Shaheen). Special thanks are due to the staff members of AEO at Westean Thebes office for their assistance offered at the site.

Abbreviations

BAR : Breasted, J. H. Ancient Records of Egypt, 5 vols, chicago (1927).

JARCE : Journal of the American Research Center in Egypt, Boston.

LÄ : Lexikon der Agyptologie, Band II-IV Wiesbaden (1975 - 1982).

MÄS : Muncher Ägyptologie Studien, Berlin, München.

PM : Porter, B. and Moss, R.L.B. Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, 2nd Edition Vol. I/I, Oxford (1966).

Rec Trav : Recueil de travaux relatifs a la philologie et a l'archeologie egyptiennes et assyriennes, Paris.

TTS : The Theban Tombs Series, London.

Urk IV : Helck, W. Urkunden der 18 Dynastie, heft 19, IV, Berlin (1955 - 61).

Wresz., Atlas: Wreszinski, W. Atlas zur altägyptischen Kulturgeschte Band I, Leipzig (1923).

ZÄS : Zeitschrift für Ägyptische Sprache und Altertumskunde, Leipzig, Berlin.

The Theban Tomb of Vizier Hepu (no. 66) at Qurneh, Egyp

Abstract

Western Theban necropolis in Upper Egypt contains various private tombs that mainly date back to the New Kindgom Period (1567 - 1085 B.C.) The most important of which are the necropolis of Drac abu el-Naga, el-Assasif, el-Khokha, Sheikh abdel-Qurneh, Deir el-Madinah, Deir el-Bahari and Qurnet Mar'i.

Among the various socially well-planned private tombs at the slopes of sheikh abdel - Qurneh is the tomb of Hepu (no. 66), Vizier of Thutmosis IV (1425 - 1417 B.C.).

The majority of the private Theban tombs of the XVIIIth Dynasty are of the inverted T-shape as in the case of the tomb of Hepu which consist of a forecourt, a hall (vestibule), and a chapel. The daily-life scenes are distributed on the walls of the tomb's hall while those of religious type are on the walls of the chapel in connection with the tomb owner's relationship with the world of the hereafter.

Despite the prevailing destruction of most of the tomb's walls principally due to the effect of time and partially to the intended mutilation of the contents of the tomb's scenes and even to the statues of Hepu and his wife, we still have scattered partial preserved scenes on the walls of the tomb's hall in connection with the leatherwork and manufacture of 4-spoke chariots - on two registers - as an exceptional instance in the layout of the the daily-life scenes in the private Theban tombs of the XVIIIth Dynasty. In addition to that, the smelting and metalic vases scene is preserved and sheds light on the use of dishbellows at that time. The Installation texts of a Vizier are partially preserved and they resemble in their contents what we knew from other private Theban tombs of the XVIIIth Dynasty's viziers especially that of Rechmire (no. 100), vizier of Thutmosis III.

The partially preserved scenes on the inner walls of the tomb's chapel contain illustrations of vintage, garden, fowling with net or by boomerang, spearing of two larg fish symbolizing the control of the tomb's owner on the world of chaos and disorder, and peformance of ritual rites in front of temple and in connection with Imentet, goddess of West. The partially preserved statues of Hepu and his wife are still there inside the niche of the chapel. Hkrw - motif is the dominant decorative element on the tomb's walls. Various geometric decorative elements are still there on the ceiling of the tomb.

The texts of Hepu's provide us with his name, and his various administrative titles and epithets, name of his wife Rennai, and hints to his sons and a name and a religious title to one of them: Neferheb (NFR hb=f) who holds the title of ""w^{c}b n Imn) "w'ab-priest of Amun".

I. INTRODUCTION

Western Theban necropolis is divided into various small cemetries located on a large area from north to south along the Nile river such as Drac abu el-Naga, el-Assasif, el-Khokha, Sheikh Abdel-Qurneh, Deir el-Madinah, Deir el-Bahari and Qurnet Mar'i (see map no. 1). The distribution of the private tombs at Sheikh Abdel-Qurneh is almost well planned. The upper part of the site is allocated for the high elite and priests while the lower part is allocated for the less official status(1). Majority of those tombs are decorated with variant scenes(2).

Near the Theban tomb of Hepu (no.66) are various tombs related to the first half of the XVIII^th^ Dynasty such as the tomb of Weser, scribe and steward who lived during the reign of Thutmosis I (no. 21); tomb of Nebamen, scribe of the royal accounts (?) in the presence of the overseer of a granary (no.65) who lived in Hatshepsut's reign and was usurped by Iemessa in the reign of Ramesiss IX; tomb of Hapuseneb, high priest of Amun, who lived in the Hatshepsut's reign (no. 67) tomb of Amenmes (no. 251) and tomb (no. 227) that dated probably to the reign of Thutmosis III (?) and the tomb of Neferrenpet who lived in the reign of Amenophis II (no. 43)(3).

The relevant tomb of Hepu ([hieroglyphs])(Hpw) , vizier of Thutmosis IV (no. 66) is situated on the northeast slope of the hill of Sheikh Abdel-Qurneh, just N. W. of Hepuseneb's tomb (no. 67) and next to the tomb of Nebamen (no. 65)(4). The tomb from outside appears in a good shape. Its entrance is protected by iron gate installed by EAO.

Portion of the tomb's scenes is partially published in Wreszinisk's Atlas(5), Davies(6), in Schell's treatment of metal working in Ancient Egypt(7) and by Wilkinson(8). The text of the "Installation of a Vizier" is referred to in Gardier's treatment of Rechmire's text(9). Portion of the tomb's texts is published in Helck's Urkunden(10). The titles of Hepu are dealt with in Weil's literature on "Viziers of Ancient Egypt"(11).

The majority of the private Theban tombs of the XVIII^th^ Dynasty are of the inverted T-shape as in the tomb of Hepu and are mainly divided into a forecourt, a hall (vestibule) and a chapel (fig. 1). In the

superstructure, we basically have the daily-life scenes distributed on the walls of the tomb's hall while the religious ones are on the walls of the tomb's chapel. In the substructure section, the deceased body is laid to rest.

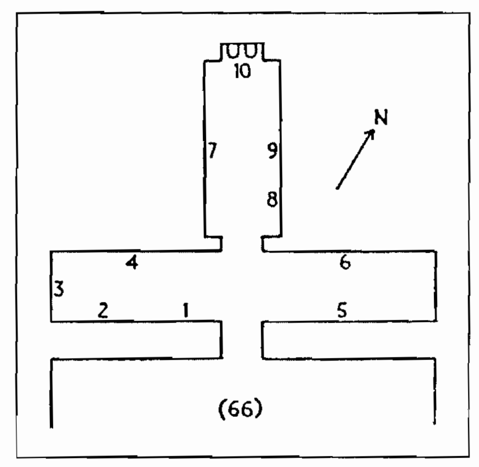


Fig. 1
Architectural plan of Hepu's tomb
Davies, Scenes, London (1963)

A passage leading to the tomb's chapel ends with a niche. That niche houses - in general - the deceased statue and sometimes accompanied by statues of his wife and members of his family. The tomb's shaft is either located inside the tomb itself or in its outercourt. The preserved parts of the walls are covered by a thin coating of gypsum plaster. Remains of illustrations are still there.

Painting was the dominant artistic method of the private Theban tombs' scenes of the XVIIIth Dynasty as in the case of the tomb of Hepu. However, relief was the dominant method for the royal tomb's execution.

II : Description of the Tomb:

1) ENTRANCE:

The entrance of the tomb is on the ideal east. The entrance thickness is 97 cms. and its height is 200 cms.

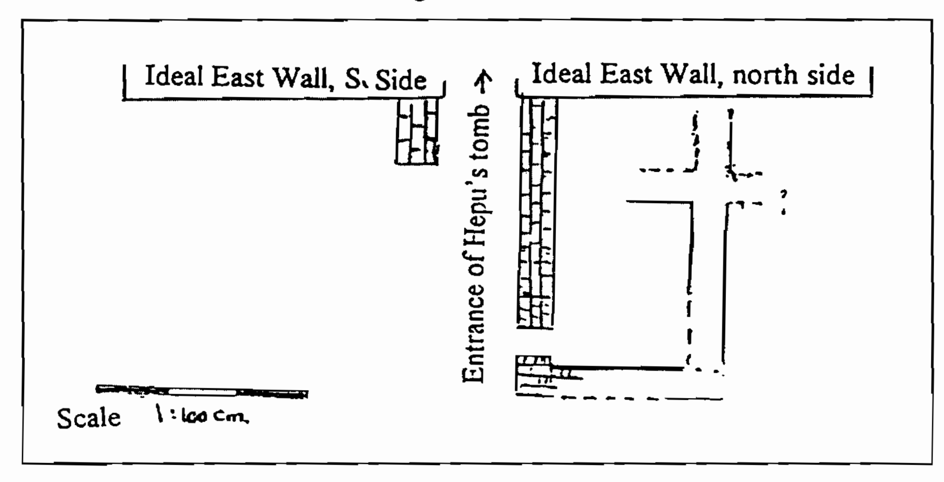


Fig. 2: forecourt of Hepu's tomb

There are no preserved scenes on either jamb of the door or on its lintel (plate 1). However, we could infer in agreement with the dominant scenes of the private XVIIIth Dynasty tombs that the figures of the deceased in the act of saluting the rise of the sun and the sunset are acceptable here.(12) The forecourt of the tomb has some remains of mudbrick structure (fig. 2 and photo. 1 a-b).

2) HALL

From the entrance, we get into the tomb's hall. The scenes are partially distributed on the ideal east, west, north and south walls. Most of those scenes are ruined on the ideal northern side of the east wall and partially on the southern side of the east wall. The scenes on both ideal northern and southern sides of the west wall of the tomb's hall are destroyed (plate 1). It seems that those scenes were intentionally destroyed after the death of Hepu and more probably during the Atonism revolution. The height of the hall's

wall is 2.5 meteres. The width of the southern side of its ideal west wall is 4.5 meters whereas it is 4.8 on its northern side (plate.1).

HALL: IDEAL EAST WALL

the decorative scenes on the ideal east wall are distributed on two parts. On the northern side, we have the remains of a possible funerary banquet scene that is usually accompanied by music. On the southern side, scenes of variable daily life are still preserved, and these will be dealt with later (plate 1).

Ideal East Wall: North Side

The majority of the illustrations on the ideal northern side of the east wall are destroyed. Remains of a possible funerary banquet accompanied by music (harpist) is eminent. Two lower parts of a human body (seated) are there in the upper register (photo no.2-a). There are also remains of an offering table (?) with blue Lotus (Nymphaea Caerulea) above a vase in the second register. According to myth, the great flower of blue lotus from which the Sun rose appeared from the primeval ocean on the first day of the world. The gods accordingly loved it as a symbol of the creation. Lotus blossoms were often laid on graves as a fragant farewall to those who had left for the hereafter, and they were offered in the temples to the gods. (photo no. 2-b). The upper part of the wall still has the decorative element of hkrw- motif.

It is known from the counterpart scenes of other private Theban tombs of the XVIIIth Dynasty that the scene - on either the ideal north or the south side of the east wall - includes the figure of tomb owner presenting offerings, and is joined by his friends and relatives. The music band is usually depicted there while maid-servants were offering the guests a drink. This may be the case in the tomb of Hepu. The song's topic is devoted to encourage the attendants to enjoy the life before they were attacked by death(13). Norman de Garis Davies suggested a possible depiction of a royal barge with a naos and a sphinx (?) at the prow which is plastered over(14). From the tombs of Baki (no.18)(15) in the reign of Thutmosis III or earlier and tomb of Amenemhab (no. 85) in the reign of Thutmosis III - Amenophis II(16) (see plate 2) and in the tomb of Amenhotepsasi (no. 75) who lived in the reign of Thutmose IV(17) (see plate 3), we find illustrations of a funerary banquet with music. The space on the wall of our tomb permits us to have at least three registers. The banquet scene with music is usually painted on two/ three registers: one

register for bearers, the second one is for guests sitting and smelling flowers while the last one is devoted to music band. So, we could suggest that this is the case on the perished part of that wall of Hepu's tomb.

Ideal East Wall: South Side

The scenes on that side of the ideal east wall are partially well preserved. There are remains of five registers in two sections headed in each one by a seated figure of Hepu. The two uppermost registers are of leather work, chariot making while the third one is of metal craftsmen and smelting process. The last two registers - headed by the second erased seated figure of Hepu - are of metalic vases and jewellers. (see pls. 1; 4-5 and photo 3a-e). Hepu is sitting on a chair watching (m33) those various activities of daily - life scenes. His two figures were intentionally erased. However, remains of a classic chair ([hieroglyph]) in the upper section are still visible (photo 3a). It is with legs in the form of a lion's feet and a slanted back reinforced from behind by a vertical framework that resembles an acute triangle when observed in profile. In front of each figure of Hepu are three vertical lines of hieroglyphic text in addition to another horizontal one above the upper figure of Hepu expressing his watching various activities and containing a few of Hepu's titles[18]. The text of the upper section runs as follows (plate 13 (a)):

[1]1 m33 ḥmwt nbt (nt pr - Imn)

(in) rpꜥty ḥ3ty-ꜥ mryt-nṯr r shrr [2]1 m t3 r ḏr=f

Irwy n Nsw m niwt Šmcw

Sḏmwy=f (y) m sp3wt[3]1 T3 - mḥw

Wp r=f r=f r bw m3ꜥt

di m3ꜥt n Nb t3wy m ẖrt - hrw nb

horizontal line:

[4]1 imy-r niwt ṯ3ty Ḥpw m3ꜥ - h̬rw ḥr nṯr ꜥ3

"watching all crafts [of Amen's House by the Hereditary prince], count, god's father[19], beloved of the god, mouth which pacifies in the whole country, eyes of the king in the Southern City (Thebes), his ears in the nomes of Lower Egypt, concerning what he opens his mouth leads to the trust, who offers the truth to the Lord of the Two Lands daily[20], mayor of Thebes, [vizier, Hepu], Justified before the great god,"[21].

Various daily-life scenes are presented here such as leather work, chariot making, metal craftsmen, smelting process and manufacture of metalic vases. It is known that the oldest example of the leatherwork in the Egyptian private tombs is in the tomb of Teti, Old Kingdom, and continued to be presented in a few examples of the Middle kingdom's private tombs[22]. The leatherwork of Rechmire's tomb (no. 100), vizier of Thutmosis III is the most complete and the best preserved scene of the XVIIIth Dynasty's private tombs[23]. In general, a workman is shown acting in connection with chariot workshop. The workman is seen sitting on a stool (tripods type) in front of unfolding leather and in action of removing the hair from skin. Then, he spreads it to take the desirable shape (fig. 3 a-b and pls. 1 and 4)[24].

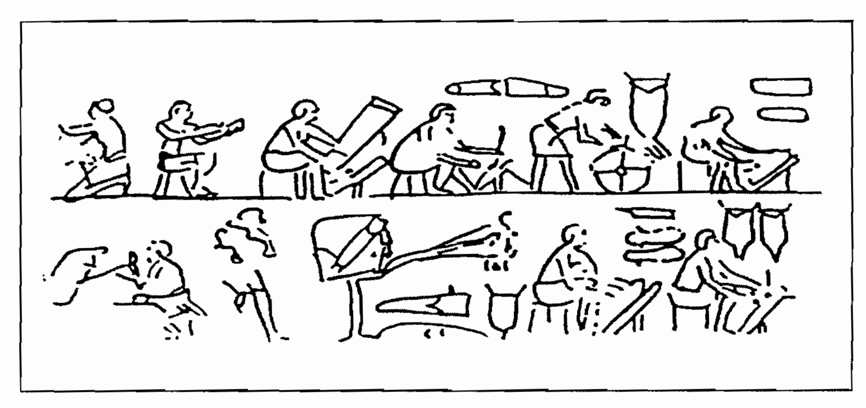


Fig. 3 (a): Leatherwork of Hepu's tomb (Wresz.,Atlas I, Taf.. 227)

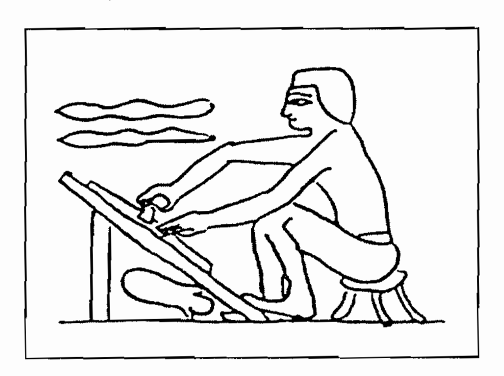


Fig. 3 (b): Leatherwork of Rechmire's tomb (Scheel, Egyptian Metalworking and Tools, p. 54; fig. 59 b)

The leather work is connected with the manufacture of sandals and with fixing leather on the chariot wheels. The leather - cutting knife consists of a blade and a wooden handle. The copper or bronze blade usually has a wide, splayed convex edge and is inserted into a rounded handle. T - shaped Knives with broader blade are known from the New Kingdom period(25). Leather was of animal skin that was partially brought into Egypt as a part of the annual tribute/produce of the foreign lands as early as the reign of Thutmose III (1504 - 1450 B.C.)(26). Red is the prevailing colour of leather in the Egyptian scenes(27).

Leatherwork is usually depicted on one register as in the case of the tomb of Rechmire (no. 100)(28). However, the leatherwork of Hepu's tomb is an exceptional case. It is shown on two registers. The first register exhibits man in a sitting posibir removing the hair from skin. To the left of that is the scene of chariot making: 4-5 poke wheel. The second register shows two men sitting on low seats (wooden tripods). The first man is in a similar action to the one mentioned above. The second one is making sandals. Finished products are represented lying about on two registers: shields, pouches with overlapping flaps, quivers, sandals and arrow-cases. (see pls. 4 - 5 and photo 3 a-c).

Chariot making was a new invention in the layout of the private tombs of the XVIIIth Dynasty. Various private Theban tombs have that scene as in the tomb of Meri no. 95 in the reign of Amenophis II (fig. 4)(29), and in the tomb of Menkheperresonb no. 86(30).

In the tomb of Hepu, the scene is distributed on two registers and is related to the leatherwork. In the first register, three workmen were preparing various parts of the chariot: 4 - spoke wheel that we dealt with in the leather work. In the second register, parts of semi - finished chariot are depicted. Behind it is a standing man - partially destroyed - holding to his chest a possible part of a chariot. (see fig. 5, photo 3 c, and pls. 4 - 5).

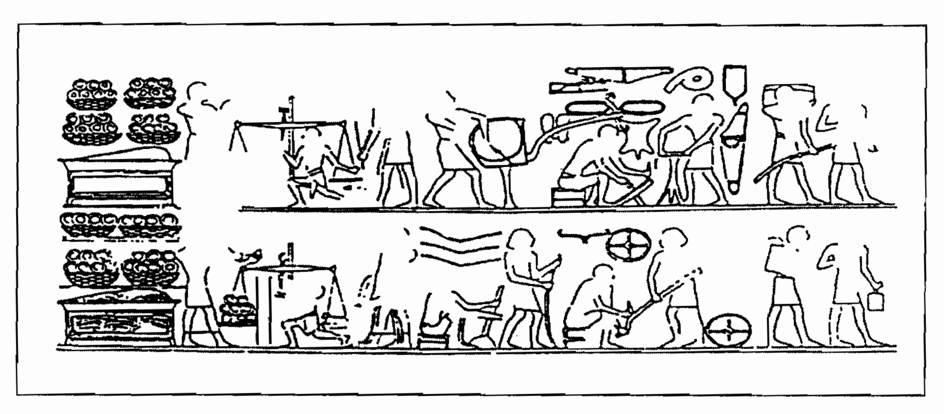


Fig. 4: Chariot - making, Tomb of Meri no. 95
(Wresz., Atlas I, Taf. 307)

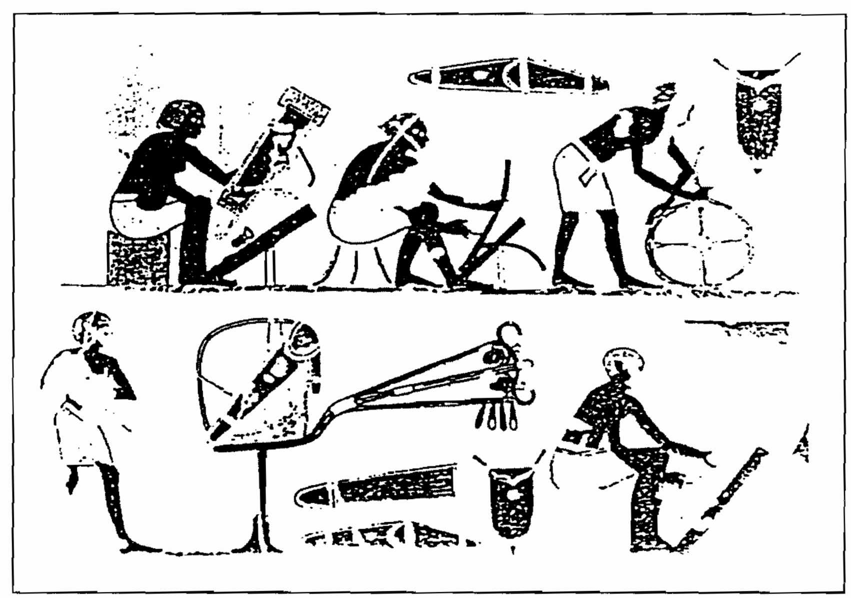


Fig. 5: Chariot - making, TT of Hepu (no.66)
(Wilkinson, Egyptian Wall Paintings p. 111, fig. 30.4.150)

The chair on which that workman is seated is of a wooden tripods-type (𓊂) . This type of wooden stool with three splayed legs which curve at the bottom is usually used for sitting by workmen while performing their jobs. However, two other chairs of plain block (⏢) are shown in the scene.

Various private Theban tombs have metal craftsmen in the layout of

the daily life scenes as in the case of the tomb of Menkheperresonb no. 86.(31) In the tomb of Hepu, the metal craftsmen scene is distributed on two registers (fig. 6, photo 3 (c), and pls. 4 - 5). On the first register, next to the leatherwork, one of the craftsmen is about to put the last touch on a vase in the form of the symbols of stability and duration (dd - column) and life (cnh) held by a kneeling figure of a king on a pedestal. Next to the royal statue is a T-shaped pond or basin on a stand which is similar in its form to that of Amenhotepsasi's tomb (no.75).(32) It may have served as a receptacle for water.(33) There are also vase and ewer in a similar form of that previous one held by king (dd and cnh - signs). To the left of the pond is a bull's finial head (?), which may be a cover for a dish, partially perished.(34) The scene to the left of that is partially destroyed. However, remains of a workman probably sitting on a chair and performing action on missing materials are there. Above him is a preserved scene of two wide shallow bowls. (plate 4).(35) Behind that are two workmen in act on upside down large vase: one is standing and holding it with his two hands while the other (remains of him are shown only by his two arms) is putting the last touch of polish on its outer surface. Finaly, two workmen are shown working on a large naos (shrine), probably related to the above mentioned royal kneeling statue (pls. 4 - 5).



Fig. 6: Metal craftsmen, Tomb of Hepu
(Wilkinson, Egyptian Wall Paintings, p. 111; fig. 30.4.149)

On the second register, below the previous one, there are remains of a scene in which the seated craftsman is putting the last touch on a bird-statue in the shape of a vulture, while the other one in front of him (remains of him are shown only by two hands that hold a blade) is working on the back of the same object. Above the vulture-statue is a finished bowl with ibex-head as spout decoration similar to that one of Menkheperresonb no. 86.(36) This type appears among the "presentation by foreigners" - scene in the private Theban tombs of the XVIIIth Dynasty and was brought by both Asiatic and Aegean people (type 11).(37)

The scene behind that is totally ruined, except for few remains of the upper parts of two metal (?) vases, the upper part of a Jug (?) and one two-handled jar. At the extreme left of those upper two registers are remains of two female figures facing right.(38) The text above women is very damaged and too obscure to be read (see pl. 5 and photo 3 (d). However, the central part of the relevant text may possibly read as follow:

"..... he has fixed for you.. existing for a million (of years) while it is placed at your nose. [Lord] of the Thrones of the Two Lands has praised you ...."(39)

It is noticeable that the TT of Hepu (no.66) has in its outline of daily - life scenes a depiction of the Egyptian smelting process. Copper (hmt) is known in Egypt and was exploited at Sinai as early as the Third Dynasty and continued there especially at Maghara and Serabit el-khadem into mid XVIIIth Dynasty.(40) It was exploited also at Wadi Araba and at the mines of Timnah about 15 miles north of Aqaba during the Ramesside period,(41) and finally from Um Somoqi and Kuban in the XIIth Dynasty and Abu Seiyal in the XIXth Dynasty.(42)

The invention or introduction of the smelting process marked the beginning of the metal period in ancient Egypt because mass-production of metal objects became possible.(43) Melting is depicted in nearly every wall painting or relief showing Egyptian metal working, so technological innovations from the Old kingdom to the Ptolemaic Period can be traced.(44) The Egyptian used fans, blow pipes, skin bellows, pots, drum

or dish bellows. The bellows consisted of a shallow earthenware dish covered in leather, out of which an air-tube was directed toward the fire. A single worker could operate two pairs of bellows alternately, pressing one down with his foot and raising the other with a string. This devise produced a higher temperature than the blow - pipes, increased productivity and reduced the effort required.(45)

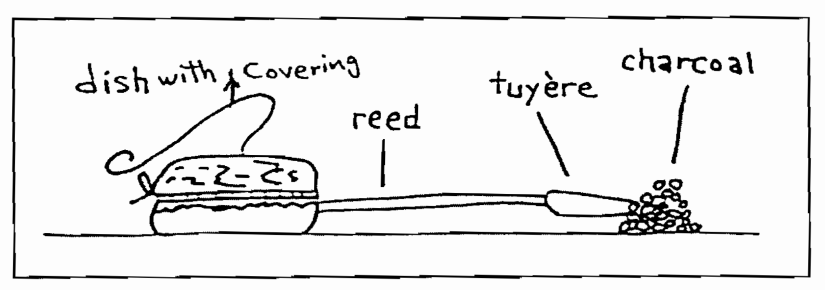


Fig. 7: A typical dishbellows used by ancient Egyptian melters (Scheel, Egyptian Metalworking and Tools, p. 25)

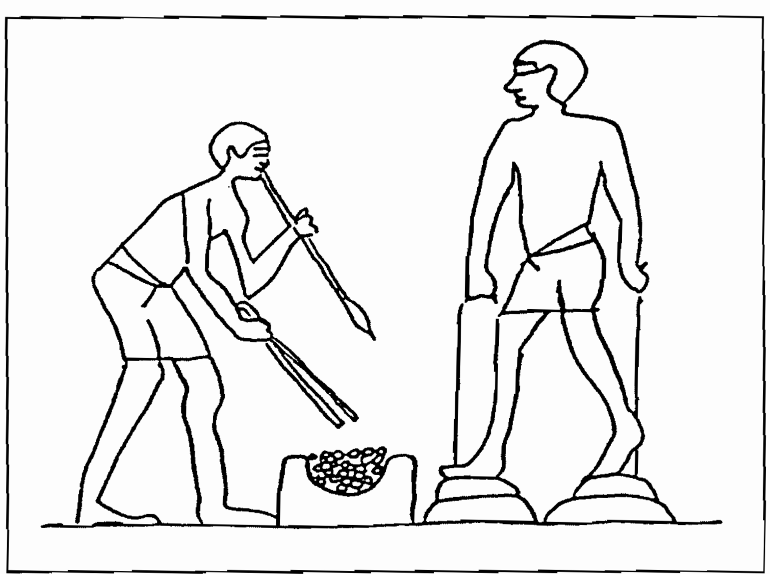


Fig. 8: Smeltiong Process: dishbellows (Davies, Scenes from some Theban Tombs, pl. 8)

In the Theban tomb of Hepu, blow pipes and dishbellows are used. The earliest known depiction of dishbellows is in the melting scene on a relief inside the XVIIIth Dynasty Theban tomb of Puyemre (no. 39)(46)

On the third register of TT (no.66) is the smelting scene. To the right part of the scene are two smiths in smelting process. One is standing on a dishbellows, while the other one is holding a tool in his right hand to work on the metal objects in fire place and holding a blow pipe by his left hand directing it towards the fire place. (see pls. 4-5, photo 3 (a), and fig. 8). Two other smiths are shown in action: one is kneeling and blowing into a pipe while the other is almost standing in action of blow pipe and stearing fire place by a long stick.To the left are remains of two persons facing each other in action probably related to the smelting scene. Five copper ingots are illustrated over the three groups of smiths in connection with the smelting scene.(47)

The scenes on the fourth and fifth registers just in front of the seated figure of Hepu are related to the manufacture of metalic vases and presentation of a table full of precious gifts to the tomb owner. On the fourth register, there are remains of two workmen (→) dealing with vases: two-handled jug and two chalics, and supervised by a standing figure of a scribe (←) (see pls. 4 - 5 and photo 3 (e)). It was previously thought that the topic of this scene was stone vases by Wreszinski(48) and by Porter and Moss.(49) However, we think this scene is related to the above smelting one and that the finished produce of the smelting process is used to manufacture the metalic vases in ancient Egypt.

A prostrate workman on (→) the fifth register is shown presenting a table full of necklaces, bowls and gold rings to Hepu.(50) (see plate 5 and photo 3 (e)).

Remains of five vertical lines of texts are still visible in front of Hepu in the bottom register, though in bad condition (see plate 5). It reads as follows:

[1]l rpʿty ḥ3ty -ʿ smr - wct ʿ3 n mrt wp

[2]l r (= f) .... ʿš3t .... [3]l ẖnmmt ir m3ʿt

[4]l ..... [5]l ... nfr nb .... .

"[1]l Hereditary prince and count, sole friend, great of love, who opens. [2]l. his mouth to pacify the multitude (cš3t) secretive of heart [towards] mankind [3]l (hnmmt), who acts justly. [4]l.... [5]l. .. every beautiful..."(51)

HALL: IDEAL WEST WALL

The ideal west wall of Hepu's tomb hall is in a very bad condition. The scenes are totally ruined on both northern and southern sides of the wall. However, few remains of an important text of "the Installation of Vizier" are eminent on the north side of the ideal west wall. There are also remains of a scene probably related to the deceased statue procession on the southern side of the ideal west wall. (see Pls. I; 6 and photo 4). The upper part of the wall still has the decorative element of hkrw - design. In addition to that a few remains on the uppermost part of the wall near the text of Installation of Vizier suggest a shape of the royal palanquin which is supposed to contain the figure of the king. (see photo 4).

The northern side of the ideal west wall is covered partially with the Installation of Vizier's texts near to the entrance of the tomb's chapel and in front of a totally damaged royal (?) palanquin in which Thutmose IV is probably sitting in a similar way to that scene of Rechmire's tomb.[(52)] (see pls. I; 11). The upper part of the palanquin is decorated by a line of falcon headed gods with Rec on its head (14 in number) and headed by Uraeau (cobra) goddess. (see plate I; photo 4 - 5). In addition, there are remains of two men lying down on earth in the upper part of the northern side of the west wall. They are probably connected with the functions (duties) of vizier (cf. Rechmire's tomb). (see photo 6). Also in the mid field of the same northern side of the ideal western wall is a standing figure of a scribe (→) registering the provisions. Remains of the baskets are still there.

The "Installation text of a Vizier" is primarily known in the private XVIIIth Dynasty tombs as follows: tomb of Useramen (no. 131), tomb of his sucsessor, Rechmire (no. 100) in the reign of Thutmose III, tomb of Amenemopet, vizier of Amenhotep II no. 29, and from the tomb of Paser, vizier of Seti I, no. 106.[(53)] (see pls. 1; 11). The preserved remains of Hepu's text (plate 11) are as follows:-

"[1]l Instruction of the officials into .. [2]l causing the vizier [Hepu] .. [3]l for the first time]. Thus said his majesty before him ... [4]l concerning the Diwan of vizier, to be vigilant [in all that which is done] in it. Look, it

is the support of ..... Look, the vizier, he is not mild. Look, he is [stern] .... when the vizier is .... He affected.. the people [of his surroundings], ... [18]l Be angry. .. A true prince is the prince who is feared.. [21]l .."[(54)]

The illustrations on the southern side of the ideal west wall are almost perished.(see plate 1).However along the top of the wall there are remains of a partially preserved scene of procession of four men walking towards the left ( ) . They are holding branches in their right hands while their left hands are in straight position alongside their bodies (photos 7 - 8). Moreover, the word sn=f (his brother) is written there. Remains of five human heads are preserved next to the previous scene. Davies proposes that they may have belonged to the procession of the statue of the deceased. The branches would be a sign of jubilation.[(55)] A similar scene is known from the XVIIIth Dynasty Theban tomb of Kenamen.[(56)]

HALL: IDEAL NORTH WALL

The measurements of the width and height of the wall are (2.3m. × 2.5m.). The illustrations on this wall are almost damaged except the remains of three lines of texts, the upper part of the royal throne, unpreserved kneeling figure and a few hkrw-decorative elements. (see plate 1; photo 9).

HALL: IDEAL SOUTH WALL

The measurements of the width and height of the wall are (2.3m. × 2.5m.). A large portion of four registers of scenes on the wall is partially destroyed. It is related to the funeral offerings to the seated figure of the deceased. The seated figure of the tomb owner in front of the offering table is intentially erased. Above Hepu's figure are six vertical lines of texts including his name and titles with which we are going to deal later (see plate 13 (b)). It runs as follows:

[1]l rp^{c}ty ḥ3ty -^{c} mryt - nṯr ... [2]l .. r shrr m t3 r ḏr = f

[3]l ...... nb sšm t3 s^{c}r m3^{c}t (n) [4]l Nb = s s^{c}ḥiḵr (n)

s^{c}ḥ [5]l smr wct .. tkn gs (nb) = f [6]l rdwy=f(y) m st w^{c}w

" [1]l The Hereditary prince, count, beloved of god .... , .. [2]l. mouth which pacifies in the whole Country, [3]l ... who decends truth to [4]l its Lord, excellent prince to prince, [5]l sole friend, who ... .. the side of his Lord, [6]l his two feet in the place (being) alone.

Most of the portion of the first register is perished. However remains of the lower part of a standing human figure (→) to the farthest left is shown (see pls. 1; 6 and photo 10). Another figure, probably the eldest son of Hepu, is standing in front of him carrying a tall papyrus stem at the right end of the register that includes seated offering - bearers on their knees and feet (five in number). They are holding a tray filled with a selection of offerings in their left hands and different objects in their right hands: goose, birds, cloth, lotus flowers are also visible. The eldest son is shown here presenting a conventional pile of food to Hepu and [his wife]. Remains of an offering list divided into compartments are still visible. Only the determinatives of the bottom row (red pots with their contents) and numbers referring to each item are still preserved.(57) (See pls. 1; 11; photo 10). The third register is totally destroyed except a standing figure; probably Hepu's son who headed the scene. Here he is offering a bouquet to his parents. The fourth register includes among its remains a standing figure at the end of the register. A great gap is eminent in the relevant scene. Finally, a faint scene of animal slaughtering is there at the bottom of the fourth register. It depicts two butchers with two attendants slaughtering a sacrificial ox. (see pls. 1; 6; photo 10). The scene is of funereal type and idnetical to those of XVIIIth Dynasty private Theban tombs as we have in the tomb of Menkheperresonb (no. 86).(58)

Hall's decoration:

The vertical dominant decorative motif on the wall's corner is of ( ) type:successive rectangle shape separated by two lines in agreement with what we had as early as Old Kingdom. The horizontal decorative pattern on the upper part of the scenes into ceiling is of hkrw-motif. The decorative motif of the ceiling is of pattern. (see photo 11). It is noticeable that dots (spots) are eminent into those decorations. Petrie points out that such use of spots for filling in corners was of a foreign origin.(59)

The ceiling of the tomb's Hall has two panels in the axis, the side and central beams are blank. The panels of the bay are of ( ) type as if successive diamond shape in blue paint, bordered by irregular line on each side painted in brown colour. On the midrib of the south aisle is the following text (plate 13 (c)):

ḏd mdw in Nwt pḏ=i wy ḥr=k ḏsr iḥw=k ḥr...

ʿr=s n=k 3h=i hr=i di ... mi ir=tw ḥr Wnnfr

"Words spoken by Nut: I stretched myself upon you, I protect your limbs, I turn away evil, so that it must not come up to you. I grant my protection and guard you as I have done for Wennofre."[60]

3): CHAPEL

From a door (W. 80 cms x H. 200 cms with thickness 85 cms), we enter into the tomb chapel. Though the thickness of the chapel's entrance is well plastered, there are no decorative remains there. However, various scenes, partially preserved, are on both ideal northern and southern walls. At the end of the chapel, there is a niche (H. 2.17m) that houses partially damaged statues of Hepu and his wife.

As a general role in the XVIIIth Dyansty's tombs, the funeral scenes are confined to the long inner corridor (chapel)[61]. However, few exceptional daily life scenes on the chapel's walls are known in other Theban private tombs and they are generally confined to the areas near the entrance of the chapel itself as in the case of the tomb of Rechmire (no. 100) and the tomb of Hepu (no. 66).

CHAPEL: Ideal North Wall

The preserved scenes on the ideal north wall of Hepu's tomb are confined to vintage and its goddess, garden, fowling with net, offering list, hunting fish and fowling by boomerang.

On the first register of the tomb of Hepu, the presiding goddess of the vintage Ernute is shown seated on a nbt-k3 device (𓎟𓂓) under a booth of papyrus. Her image is a partially true picture and the hieroglyphic writing in this case is "Lady of good fortune (or) prosperity". She is offered wine, grapes, flowers and a bouquet. Behind her, on a mat, are six stands of jars. Over all this is a vinespray. To the left of Ernute is a wine-press supported by papyrus columns with hanging grapes. Baskets of grapes and two wide pink jars, flowers, grapes and geese with a spray of vine extending over them are shown[62]. (see plate 7; photo 12). It is known from the vintage's scene of Khecemweset's tomb (no. 61), in the reign of Thutmosis III that the cobra-goddess, Ernute is usually presented there.[63]

There are two lines of trees (3 in each) depicted on the second register of the ideal north side of chapel[64]. (see pls. 7-8; photo 13). The depiction of a garden is among the prevailing motifs in the layout of private tombs' scenes and reflects different types of gardens related to temples, royal palaces or private houses. (see plate 7; photo 13).

Next to the garden scene is the vintage scene. A man kneeling and another one standing (→) are picking grapes from a vine trellis and placing them in a large basket. Behind them is a figure of two men standing in different orientation (←); they are probably part of the relevant group. The first person of the last group seems to hold something in his hands to collect the picked grapes in it. The scene after that is destroyed[65]. (see pls. 7-8; photos 13-14).

The illustrations of the collected grapes and the subsequent process of the wine preparation are well known in the daily- life scenes on the walls of the private tomb of the XVIII[th] Dynasty[66]. Grapes were collected by hands and were placed in baskets. Then, baskets were transported to a special place: wine-press, in which grapes were trodden out by groups of barefooted men hanging on to ropes suspended from a wooden frame so that they would not lose their balance and tumble into the pressings as they inhaled the heavy vapour. The produced liquid was poured into jars which had been sealed and stored away till the right time to be consumed[67].

On the third (bottom) register of TT (no.66), the scenes of fowling birds are illustated and partially in good condition.The scene of fowl catching in the marshes is prevalent in the layout of the private tombs. A large hexagonal net anchored at one end and tied to a large rope is usually used. The hunters, concealed in the vegetation, pulled the rope at the opportunate moment and it folded on itself, trapping a number of birds. In the tomb of Hepu, birds are shown being trapped: four men pull on the rope which closes the clap-net spread over the pond full of birds. The emerging man from the papyrus clump gives a signal. One bird is shown escaping capture (see pls. 7 - 8; Photo 14)[68]. A group of men usually about three to nine in number took part in grasping the net's rope.

The sub-scenes next to the large gap that spread into the inner part of the ideal north side of the north wall of the chapel include men pulling in a seine (fishing-net) while the other one includes "men putting fowls in jars"[69].

(see plate 9). A squared grid is still visible near the scene. It seems that the artists' squared grid was not only used to help obtain acceptable proportions for human figures, but also aided in the composition of whole scenes, although not always in the same way[70].

The standing figure of Hepu travelling by his great green boat on a narrow strip of blue water and fowling birds using his throwing stick (boomerang) is entirely cut out. Birds and rats in the stems are shown. Two fish are being [speared]. A man or boy, most probably Hepu's son, is shown at prow. (see plate 7; photo no. 15). The fragmentary accompanied text reads: "Recreation (?) ... field .. By [mayor of Thebes], vizier Hepu.".[71] Menna tomb (no. 69) has a similar scene in which he is shown together with his family in a picnic in a boat either fishing by harpoon or fowling by boomerang[72]. The above mentioned scene repeatedly appeared in the daily -life scenes of the private Theban tombs of the XVIIIth Dynasty.

There is a fragmentary scene in which standing scribes are shown conducting the geese census which are destined to be packed in the wicker crates beneath them in a similar way to that paintings in the British Museum (no. 23, 978)[73]. The sacks and dishes in the register below were perhaps listed by the second scribe whose head and part of his shoulder are still preserved (see pls 7, 9, 10 ; photo no. 16). The vertical text behind the upper scribe reads: "Receiving produce (ssp inw) of the vineyards ...."[74]. It must refer to a scene to the left of the text, but it is now lost.

CHAPEL: Ideal South Wall

There are remains in three registers of funerary illustrations on the ideal South Wall of the chapel in TT of Hepu. Twelve vertical lines of texts are above the erased seated figure of Hepu and more probably the figure of his wife (←). There are two registers of illustrations in front of Hepu and his wife. They contain the offering table and offering bearers, pylon of the temple and image of goddess Imentet, Lady of the west (→). The last part of the upper register into the entrance of the chapel (around 350 cms.) is totally destroyed (see pls . 7, 10 ; 12 ; photoes 17-18) . On the lower register , seated images of Hepu and his wife and behind them were four of their children in front of an offering table which are partially preserved. In addition to that intr-rd ceremony ([illegible]) "effacing the

footsteps" is shown among the preserved scene and it is performed when the priest was leaving the offering place as in the case of Deir el-Bahari temple.[75](See photos 19-22).

The long coloured hieroglyphic text (see plate. 12; photos 17-18) reads as follows:

"Hereditary prince, [count ..., mouth] which pacifies [in the whole country], who does [beneficent things for ...] who places .. for the lord of the two lands, mayor [of Thebes, vizier] Hepu [justified]. His beloved sister (wife) snt=f mryt .. Renn[ai] ( ), justified"[76].

The texts over the offerings is possible as a part of the common offering formula. It runs as follows:

"[A boon] which the king and ... give, a boon which the king and ..., who enters into the shrine of South and shrine of North, give. May they give an invocation offering of bread and beer, oxen flesh and fowl, cloth and alabaster and thousands of all good and pure, pleasant and sweet things, purifying .. according to this writing which is in the house of the divine book.."[77].

There are remains of another painted blue texts in conjuction with ritual performance of priests for the benefits of Hepu in the first register. Scanty remains of a standing priest (partially destroyed) pours water from Hs-vase into a ( ) bowl held by a priest kneeling, while behind them a lector-priest recites the ritual from a papyrus roll. The text runs as follows:

"[A boon which the king gives. Offering (wdn)] all very pure things and walking round the pedju-loaves before .... mayor [of Thebes, vizier] Hepu, Justified ... which his majesty brought (sm) to him, they being very pure[78].

The legend over the libation scene is a simple one: "Offering which Geb gives to the mayor of Thebes, vizier [Hepu]". On the last part of the scene, image of Imentet, lady of the west in front of pylon is shown.

Hepu and his wife are shown in a fragmentry scene (with text) on the lower (third) register. Food, hand-alters with lotus flowers bent over them, and a table with vessels probably containing drink are there. The text runs as follows:

"Count, [and prince, the mouth] which satisfies [in the whole land],

[eyes of the king of Upper Egypt], who does beneficent things for the Lord of the Two Lands, mayor [of Thebes, vizier] Hepu; his beloved sister (wife), chantress of [Amun] Rennai, justified".

A figure of Hepu's son whose name is Neferheb (Nfr-hb) and holds the title of Wcb-priest of Amun is shown standing in front of his parents (now erased). Offering formula is written above his figure. It runs as follows: "[A boon] which the king gives (to) [Osiris-Sokar (?), lord of Ro]setau (Netherworld).."(79).

In front of Hepu and his wife are the sub registers. A man and a woman offer various vessels and perform ceremonies before shrines (see plate. 10). To the left of that is a tekenu (tknw) crouches on a bier, facing inward, quite unusal in representations where the tekenu (tknw) is not being dragged on a sled. The only remaining traces are of the back of the white robe in which it is wrapped and, on the right, a black spot which may be of the back of the head above the destroyed red face. A similar scene is known from the tombs of Amenemopet (no. 41)(80),and Amenmse (no. 42)(81). Lastly in connection with the remains of a int-rd scene, accompanied text reads:

"[A boon which] the king [gives] ... Offerings upon any offering-table which desire, it being goodly to you.(82)"

CHAPEL's NICHE

Ritual ceremonies are performed and offerings are presented in front of the deceased statue inside its niche and sometimes to the statue of his accompanied wife. This is the case in the tomb of Necht, the scribe in the reign of Thutmosis III (no. 123), in the tomb (no. 82) and in the tomb of vizier Hepu (no. 66). Sometimes, the family statues were there with the statue of the tomb owner as in the case of the tomb (no. 343) dated to the early XVIIIth Dynasty, tomb (no. 125), reign of Hatshepsut and in the tomb of Jneni (no. 81) dated to Thutmosis I - Hatshepsut's reign(83).

The niche's height that houses statues in TT (no. 66) is 2.17 meters, its width is 88 cms. and its depth is 64 cms. It is in bad condition. Remains of Hepu and his wife's seated statues are eminent though they were badly mutilated. (see photos 23 a-b).

CHAPEL's CEILING

The ceiling of the chapel has a yellow side and central bands (plain). The soffit of the entrance to chapel and the thickness are blank. On the lintel of the door from the hall is a painted sky with a red line beneath it which may possibly be the top of a cartouche (see photos 24-25).[84]

4): TOMB'S SUBSTRUCTURE:

There is no previous work on the tomb's substructure that has been done. As the regular type of the substructure design of the XVIIIth Dynasty's tomb at western Theban cemetery, the burial chamber and its shaft are located outside its compartment. It is more probably in the tomb of Hepu that the burial chamber is located in the outercourt which is in need to be excavated[85].

III: TOMB'S OWNER AND HIS SOCIAL STATUS:

1) Tomb Owner:

The texts on the ideal south wall of the tomb's hall and that on the ideal north and south walls of the tomb's chapel include titles and epithets held by Hepu. The title of vizier is mentioned and is repeated in the texts of the tomb and on other sources. His name and his title as vizier are mentioned in the texts of Munchen papyrus no. 809 dated to the reign of Thutmosis IV[(86)]. The text runs as follows (plate 13 (d):

"[1]1 ḥ3t - sp x 3pd x hrw x ẖr ḥm n Nsw - bit Mn - ḫprw-rᶜ C.W.S. Ḏhwty-ms-s(w) Ḫc-ḫcw cnḫ (w) ḏt r nḥḥ ..... [5]1 t3ty Ptḥ-ḥtp ṯ3ty Ḥpw ...."

"[1]1Year x month x day x under the reign of the majesty of the king of Upper and Lower Egypt, Menkheprure, L. P. H. Thutmosis-Khec-Khecw, living forever and ever ... [6]1vizier Ptahhotep[pw], vizier Hepu...."

Hepu's name is found also on a funerary cone[(87)]. Hepu and Ptahhotep were viziers in the reign of Thutmosis IV[(88)]. From the arrangement of Hepu's name following Ptahhotep's name in the Munchen papyrus (no.809), we infer that Hepu most likely served in the late years of Thutmosis IV.

2) Hepu's Titles and epithes:

a) Titles:

Hepu held various titles that are confirmed form his tomb's texts and from other sources[(89)] especially from Munchen papyrus (no. 809).

1 - Rpᶜtj — Hereditary prince.
2 - Ḥ3tj-ᶜ — Count.
3 - T3tj — Vizier.
4 - Imy-r Niwt — Mayor of Thebes.
5 - Imy-r Ḥwt-wrt 6[(90)] — Superintendent of the 6th Great Court.
6 - Sšm n t3[(91)] — Leader of the Land.

b): Epithets:

1 -	mryt ntr	Beloved of the god.
2 -	r shrr m t3 r dr= f	Mouth which pacifies in the whole country.
3 -	irwy n Nsw m niwty šm^{c}w	Eyes of the King in the Southern City (Thebes).
4 -	Sdmwy=f m sp3wt T3-mhw	His ears in the nomes of Lower Egypt.
5 -	wp r=f r bw m3^{c}t	Who opens his mouth to the place of justice.
6 -	di m3^{c}t n Nb t3wy m hrt hrw r^{c} nb	Who offers the truth to the Lord of Two Lands every-day (daily).
7 -	Smr w^{c}r tkn gs (nb)=f	Sole friend, who ... on the side of his Lord..
8 -	iry rdwy=f m st w^{c}w	Who put his two feet in place alone..
9 -	ir 3ht n Nb T3wy	Doing beneficiary things to the Lord of Two Lands.
10 -	S^{c}r (m3^{c})t n Nb.s	Who decends (Truth) to its Lord.
11 -	s^{c}h ikr n s^{c}h	Excellent prince to prince.
12 -	^{c}3 n mrt	Great of Love.

3) Hepu's Family:

a) Wife

Hepu beloved wife (snt=f mryt) name was Rennai ( ). She held the title of "chantress of Amun".

b) Son

It is known from the funerary scenes in which the images of Hepu and his wife are shown sitting in front of a table of offerings, the presence of four human figures, presumably their children.

The name of Hepu's eldest son is Neferheb ( ) (Nfr hb= f.). He held the title of Wcb - priest of Amen ( ) (wcb n Imn).

IV: Conclusion

Despite the bad condition of the tomb of Hepu and the mutilation and destruction of the majority of its scenes, it still holds its value. The layout of its scenes is in agreement with the prevalent one at that time of the XVIIIth Dynasty.

However, there are specific illustrations in the layout of the tomb scene that deserve more attention. The leather work of Hepu's tomb is an exceptional case. It is shown on two registers on contrary to the prevailing one to be depicted on one register as in the case of scenes of Rechire's tomb (no. 100). Moreover, the layout of Hepu's scenes adds an additional instance of the "Installation text of a Vizier" from the XVIIIth Dynasty that sheds more light on the function of the vizier's post and his duties.

In addition to that, TT of Hepu (no. 66) presents another exceptional example in the distribution of the daily - life scenes related to the life of the tomb owner on earth into the walls of the chapel like what we have in the layout of scenes in Rechmire's tomb (no. 100). Moreover, a squared grid is still visible near the fowling by net scene in TT of Hepu's chapel. It seems that the artist's squared grid was not only used to help obtain acceptable proportions for human figures, but also aided in the composition of whole scenes, although not always in the same way.

The tomb of Hepu presents an interesting scene on its ideal south wall of the chapel. A tekenu crouches on a bier, facing inward quite unusual in representations where the tekenu is not being dragged on a sled. The composition of figure and name of Irnutet in pure hieroglyphs as (Nbt - K3) "Lady of fortune" is of a special presence in the layout of daily - life scenes in the Theban tombs of the XVIIIth Dynasty.

Moreover, It is preferable to correct the description of both Wreszinski and Porter and Moss concerning the description of vases" stone vases" in the light of the scenes on the ideal east wall, south side into "metalic vases" in the light of its possible connection with the smelting scene, and that the finished produce of the smelting process is used to manufacture the metalic vases in ancient Egypt.

NOTES

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(14) Davies, N. op. cit.., p.12.

(15) PM I, p. 61: 6.

(16) PM I, pp. 115 - 16; Wresz., Atlas I, Taf. 272.

(17) PM I, p.102: 7; Wresz., Atlas I, Taf. 239; N. de G. Davies The Tombs of Two Officials of Thutmosis the Fourth (Nos. 75 and 90). TTS 3 (1923), pl. 5.

(18) Urk, IV, # 1576: 9 - 14; # 1577: 1 - 2.

(19) In her translation of this text, Davies adds the relevant title of (it - ntr) "God's father" though there is no trace for that title in the text. See Davies, Scenes, p. 9. However, that title in combination with title of mri-ntr is one of the titles related to the offices of the Royal palace and held by the royal relatives, then by priests. Cf. Badaway, A. and H. Kees, Handwoerter- buch der Aegyptischen Sprache, Kairo (1958).

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(25) Scheel, B. op. cit., p. 54.
(26) BAR II, #449 (skin of mh 3w - animals of Asia in the year 24 of Thutmosis III's Annals); BAR II #486 (skin of panther from Punt in the year 33 of Thutmosis III's Annals).

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(47) For more detailed disscusion of the copper ingots, its trade ... Cf. J. Muhly, Copper and Tin. The Distribution of Mineral resources and the nature of the metal Trade in Bronze Age. The Connecticut Academy of Arts and Sciences 43 (1973).
(48) Wresz., Atlas I, s. 229.
(49) PM I, p. 92.
(50) Wresz., Atlas I,s. 229.
(51) Davies, N. Scenes, p. 10.
(52) Sethe, K. Die Einsetzung des viziers unter 18. Dynastis. Untersuchungen zu Geschichte und Altertumskunde Aegyptens 5 (2), s. 62 - 62.
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(54) Davies, N. Tomb of Rekhmire, pp. 84 - 88; Gardiner, op. cit., p. 32.

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(75) Naville, E. The Temple of Deir el-Bahari IV, Egypt Exploration Fund, London (1907), pl. 109.

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(78) Davies, N. ibid., p. 11.

(79) Davies, N. ibid., p. 12; pl. 13.

(80) Davies, N. and A. Gardiner, Tomb of Amenopet, London, pp. 50 - 55.

(81) Davies, Tomb of Menkheperrsonb, Amenmose, pl. 33.

(82) Davies, N. Scenes, p. 11; pl. 11.

(٨٣) سيد توفيق، المرجع السابق، ص ٣٥٦.

(84) Davies, N. op. cit., p. 13.

(85) For the lack of financial fund, we find a great obstacle to initiate any kind of work at the site.

(86) Spiegelberg, W. S. "Ein Gerichts protokoll aus der zeit Thutmosis IV", ZÄS 63 (1928), s. 106 - 108.

(87) Macadam. M. F. A Corpus of Inscribed Egyptian funerary cones I, Oxford (1957), No 583; Urk. IV. # 1577: 1 - 2

(88) Helck, W. Zur Verwaltung des Mittleren und Neuen Reiches, s. 298;s. 440 f (12); Idem. LÄ II (1975).s. 955; Radwan, A. Die Darstellungen des regierenden konigs und seiner Familienanangehoren in den privatgrabern der 18. Dynastie. MÄS 21 (1969).s. 10.

(89) Urk IV, # 1576: 9 - 14; 16 - 20; # 1577: 1 - 2; Weil, A. Die Veziere Aegyptens, s. 80.

(90) This title appeared in the form of ( ) "Superintendent of the 6th court", and in a variant form ( ) "Superintendent of six great court", and is held by vizier as back as Old Kingdom in junction with his juridical titles. cf.

عبدالعزيز صالح، حضارة مصر القديمة وآثارها، الجزء الأول، القاهرة (١٩٦٢)، ص ٢٧٣؛ محمد بيومي مهران، مصر والشرق الأدنى القديم، الجزء الخامس: الحضارة المصرية القديمة، الجزء الثاني: الحياة الاجتماعية والسياسية والعسكرية والقضائية والدينية، الطبعة الرابعة، الاسكندرية (١٩٨٩)، ص ١٥٦.

(91) The title is known as early as Old Kingdom. It is held by the elite of the Egyptian nomes as we knew for example from Dendera. Cf. Fischer, H. G. Dendera in the Third Millennium B. C. down to the Theban domination of Upper Egypt, New York (1968), p. 5.

Map no. (1): The provincial Cemetries at Western Thebes
(After Gardiner and Weigal, Topographical Catalogue, London:

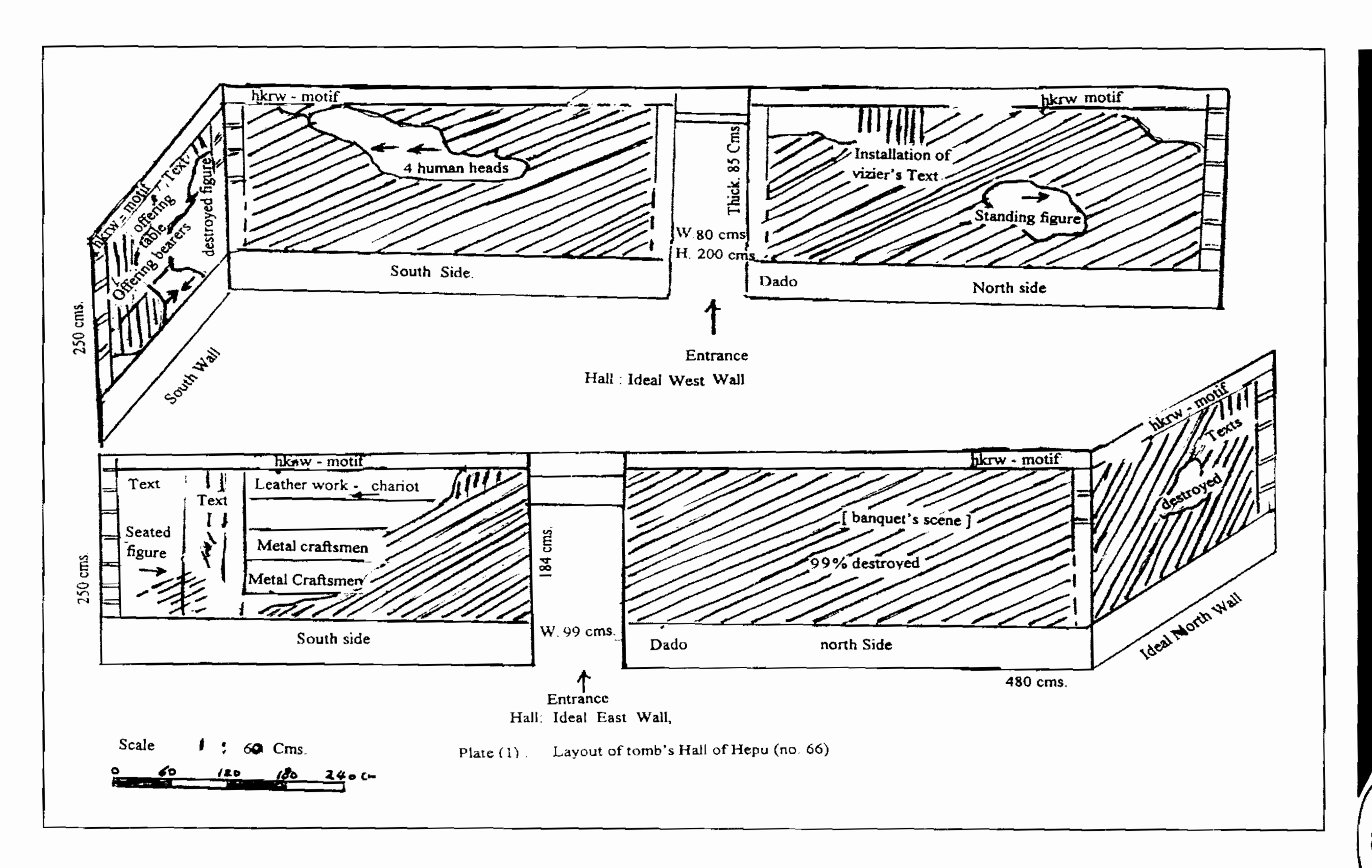


Plate no. (1): Layout of the Hall of Hepu's tomb (no.66)

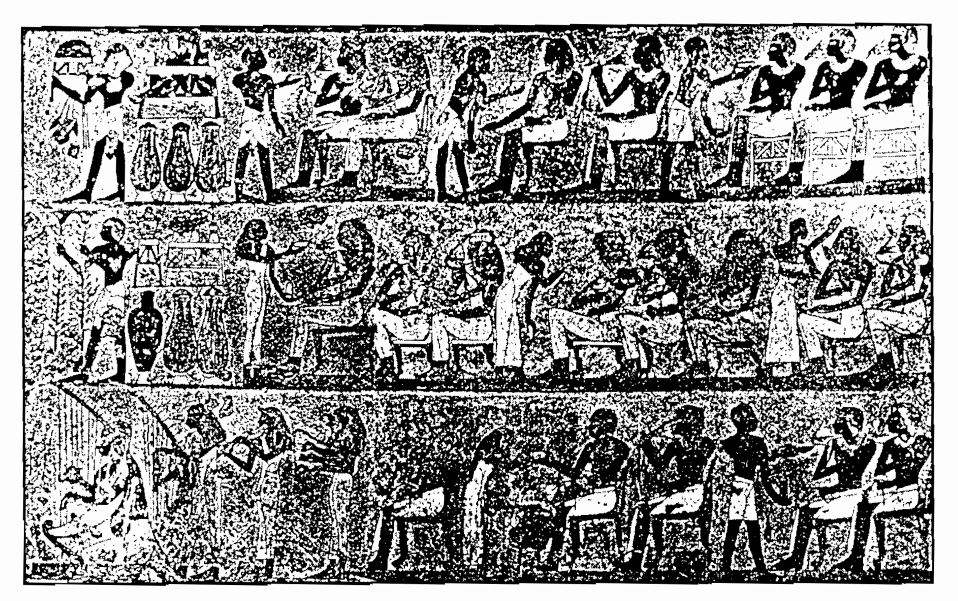


Plate no. (2): Banquet scene, Amenemheb's tomb (no.85),Thebes (Atlas I, Taf. 272)

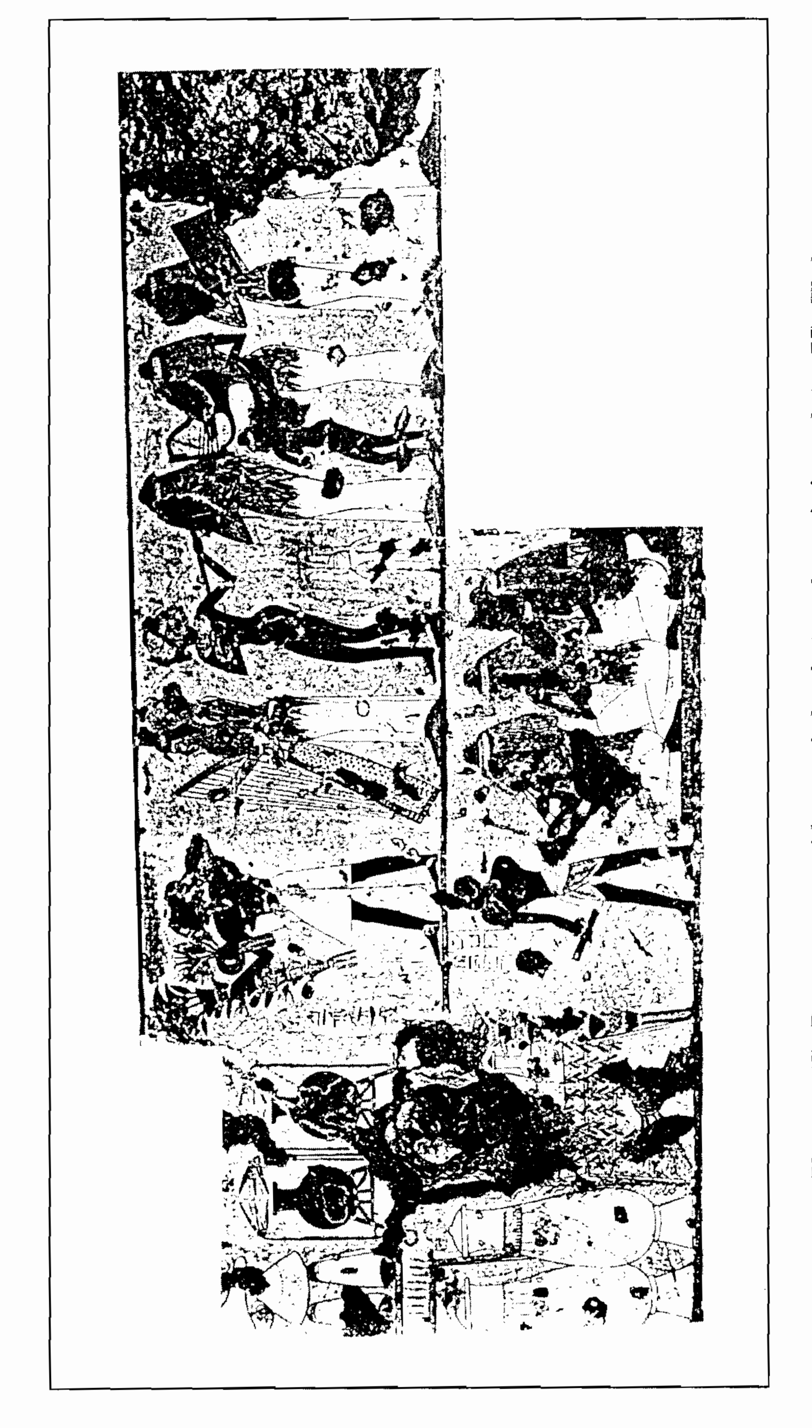


Plate no. (3): Banquet scene with a music band, Amenhotepsise's tomb (no.75), Thebes (Atlas I, Taf. 239)

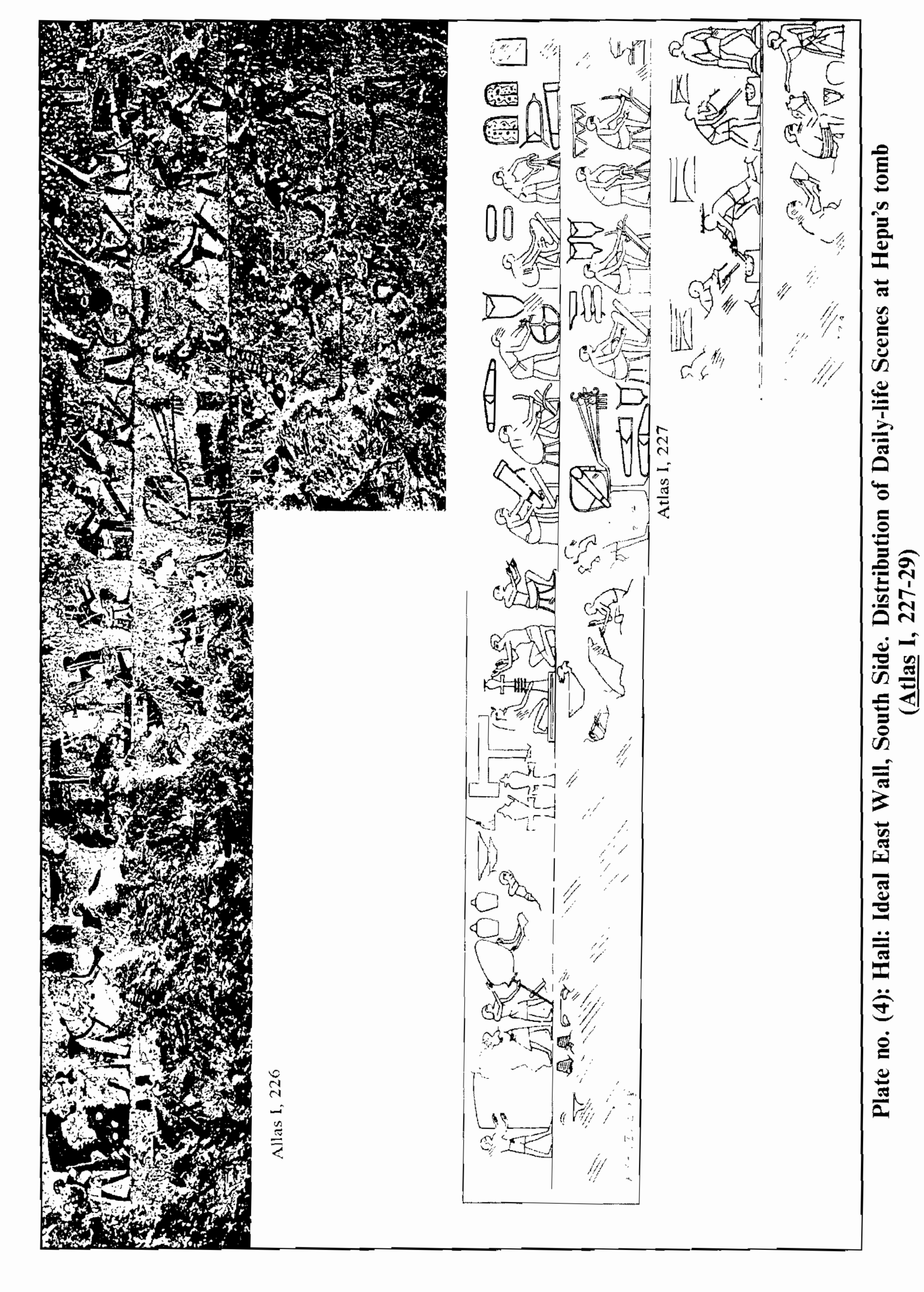


Plate no. (4): Hall: Ideal East Wall, South Side. Distribution of Daily-life Scenes at Hepu's tomb (<u>Atlas</u> I, 227-29)

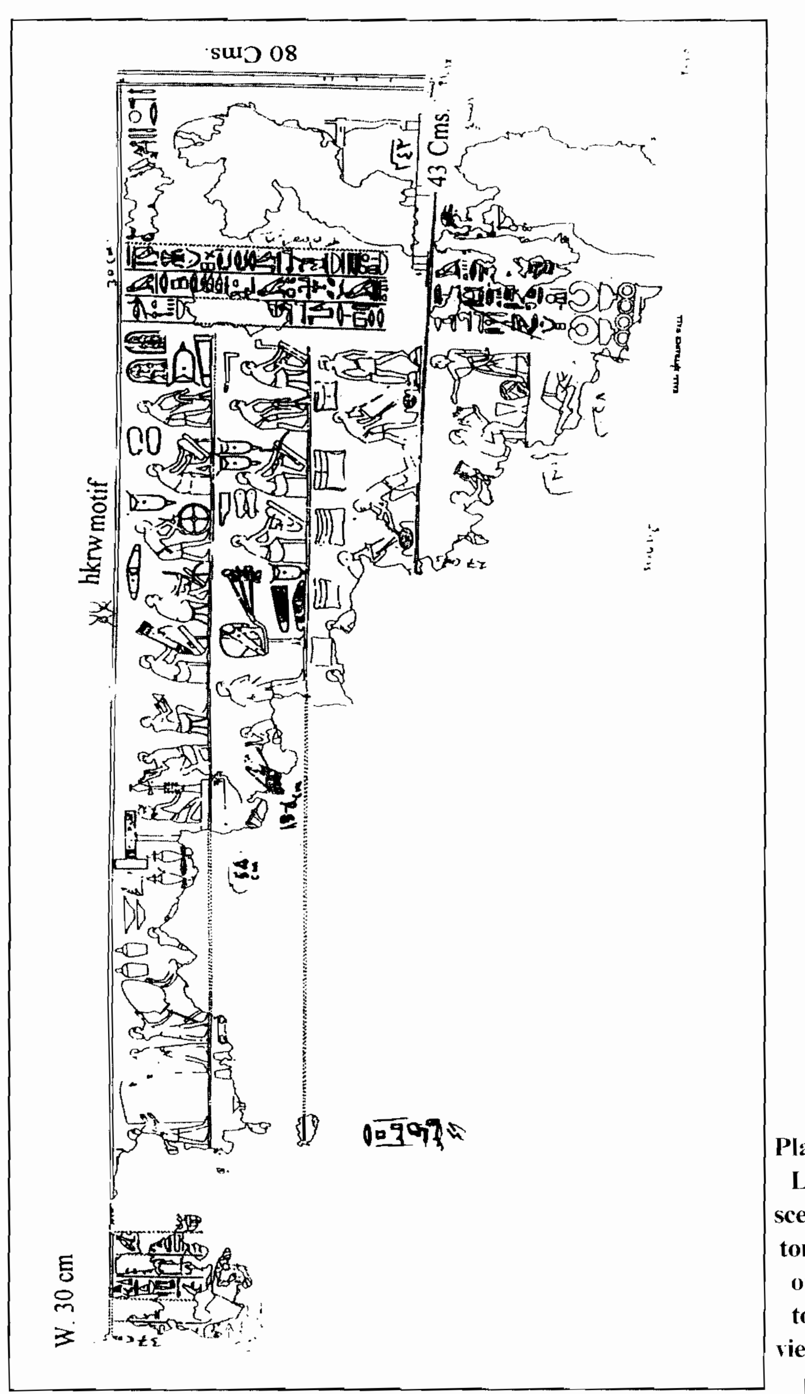


Plate no. (5): Layout of scenes at the tomb's Hall of Hepu's tomb Davies, Scenes, pl5. 8-9

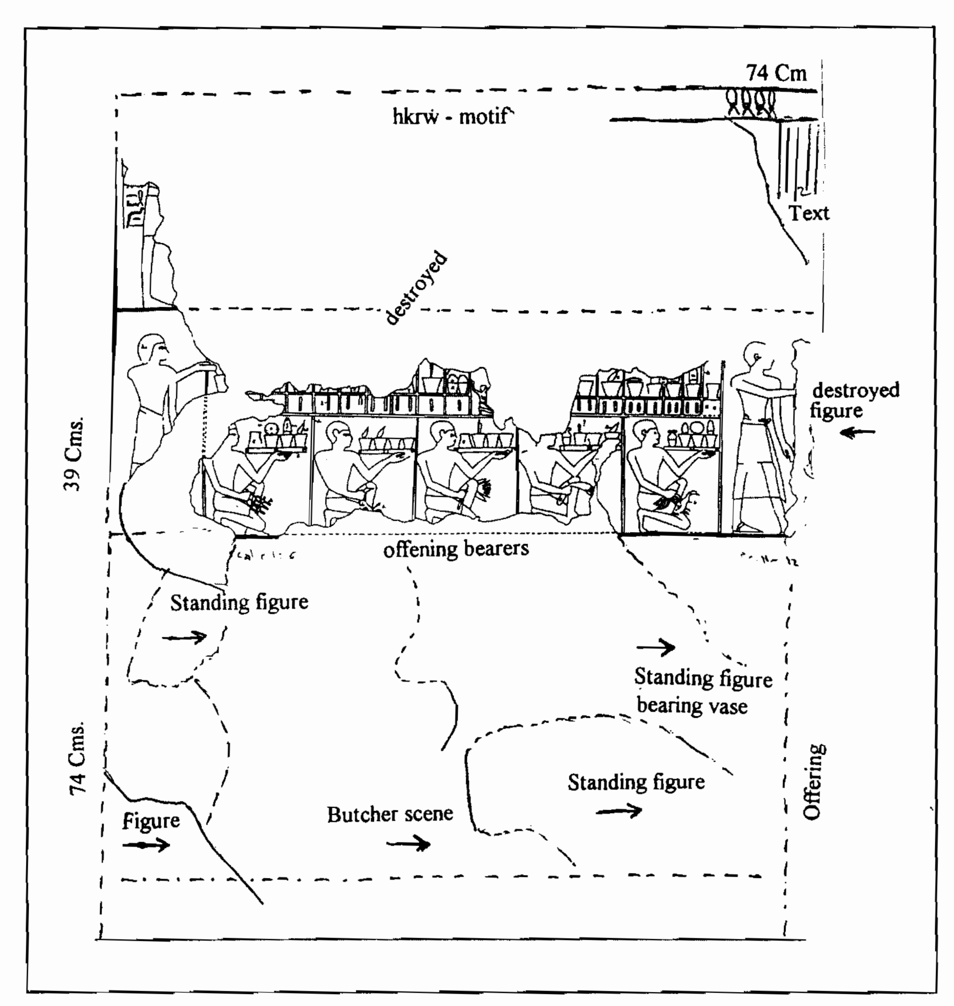


Plate no. (6): Hall: Ideal South Wall
(Davis, Scenes, pl. 12)

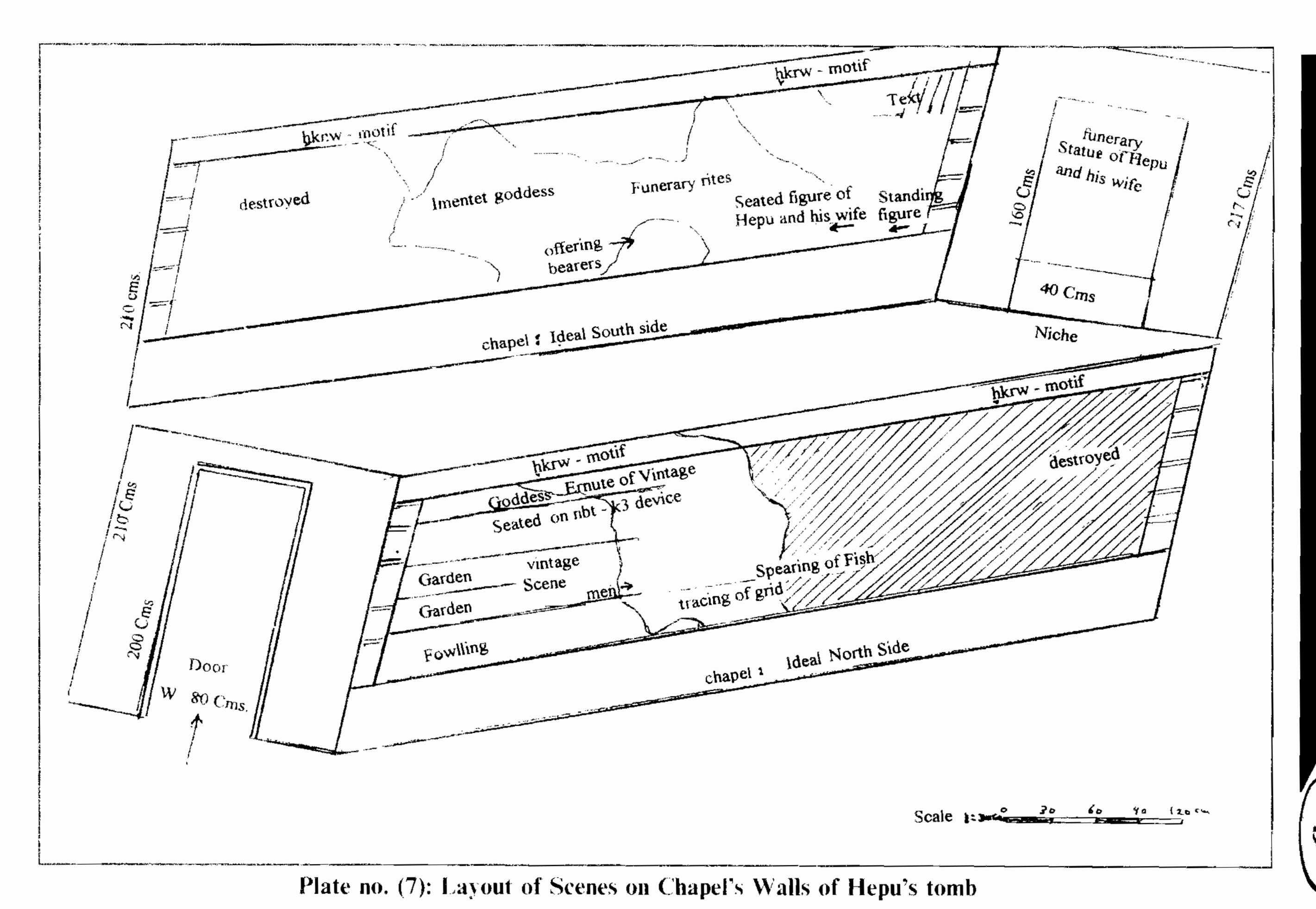


Plate no. (7): Layout of Scenes on Chapel's Walls of Hepu's tomb

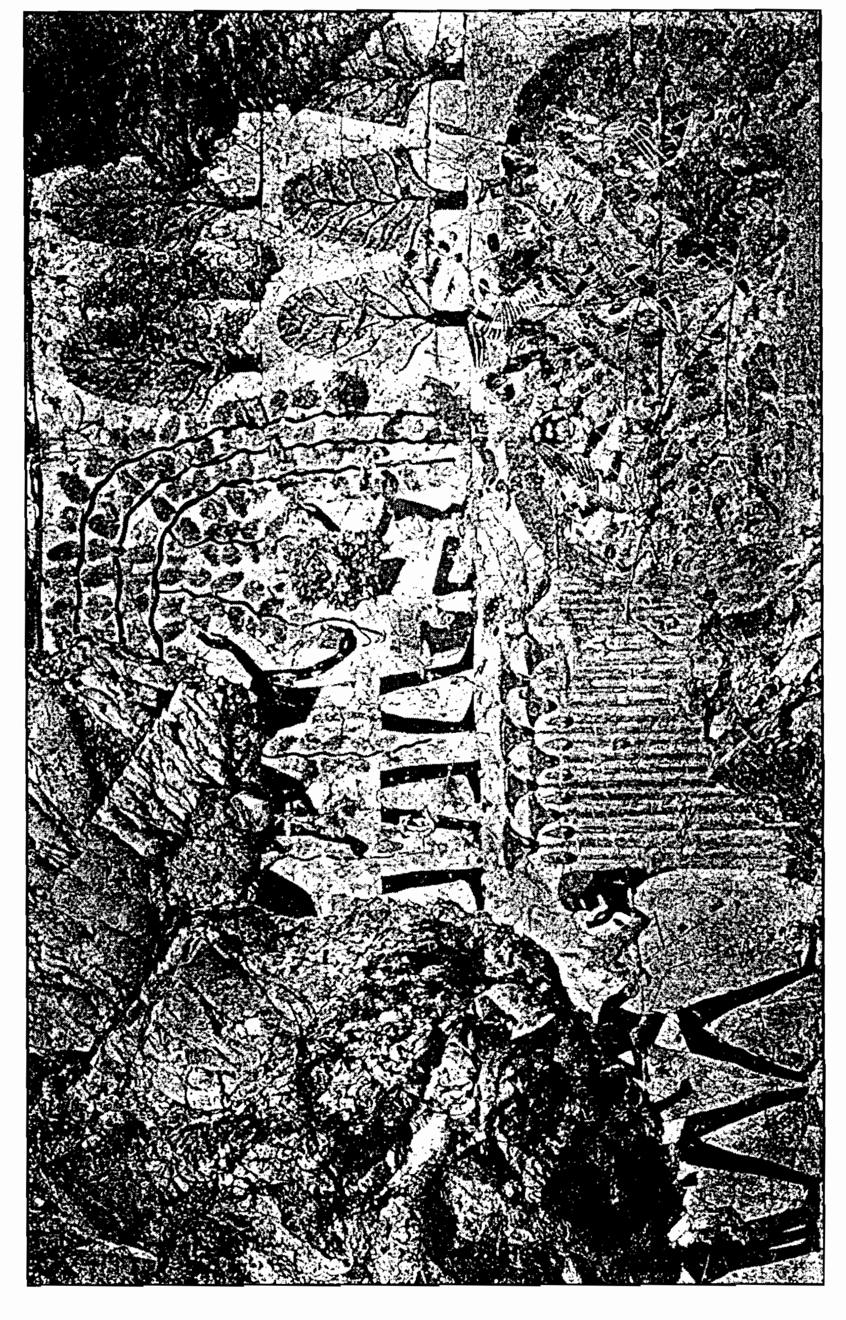


Plate no. (8): Chapel of Hepu's tomb, Ideal North Side Garden,
Vintage and Fowling scenes.
(Atlas I, taf. 230)

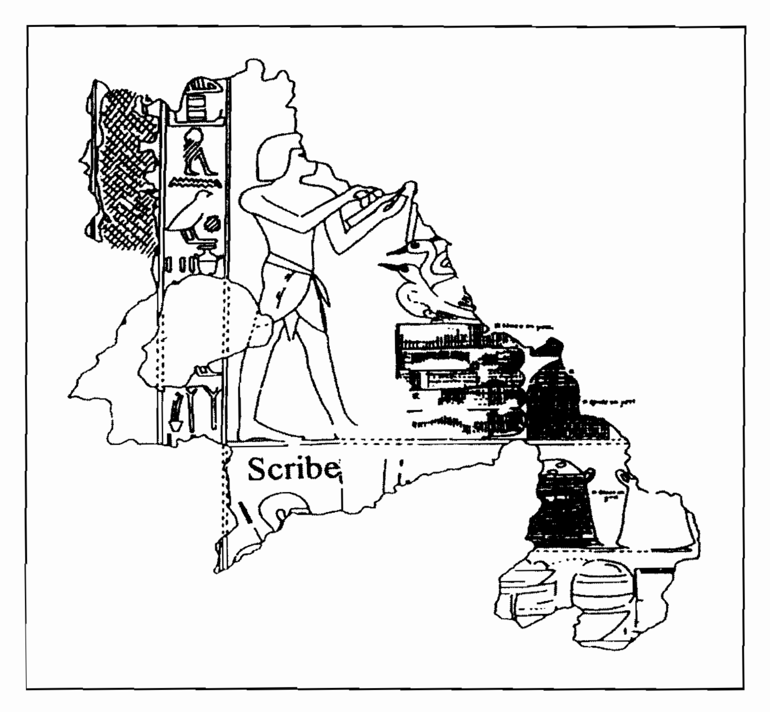


Plate no. (9): Chapel of Hepu's tomb, Ideal North side
Scribe in action of listing geese or ducks
(Davies, Scenes, pl. 11)

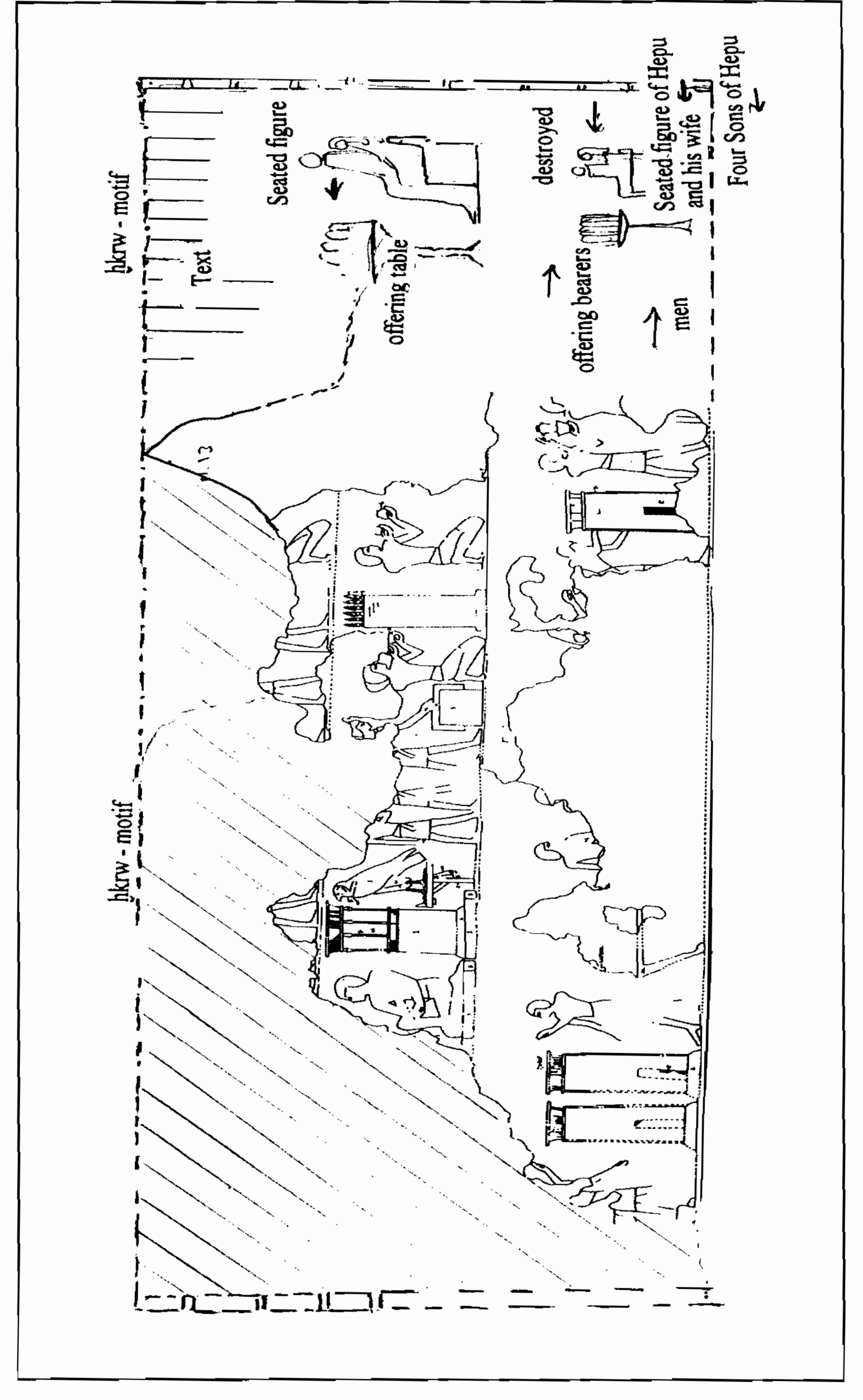


Plate no. (10): Chapel: Ideal South Wall of Hepu's tomb, Funerary rites. Ceremonies

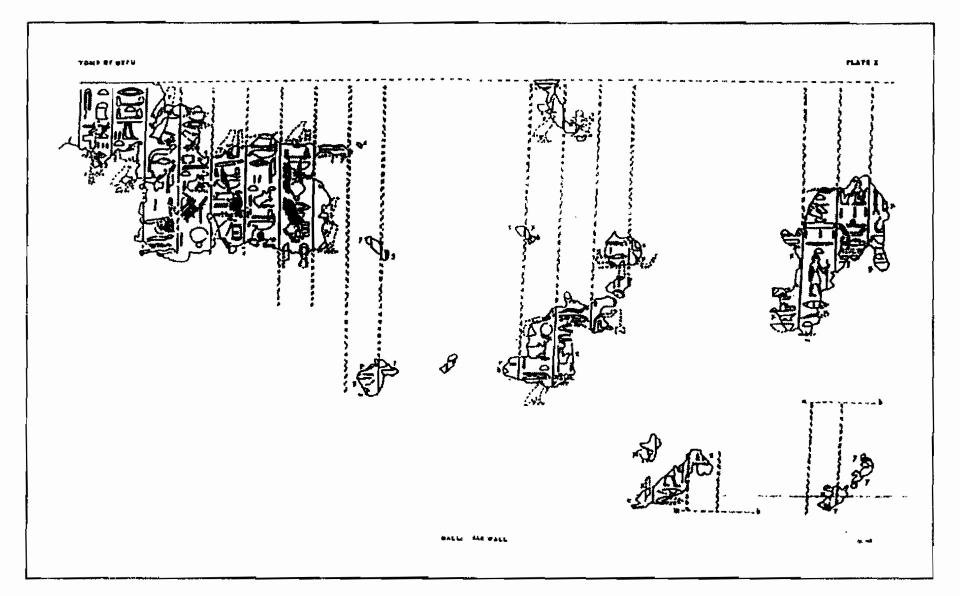


Plate no. (11): The Installation text of Vizier, TT (no.66)

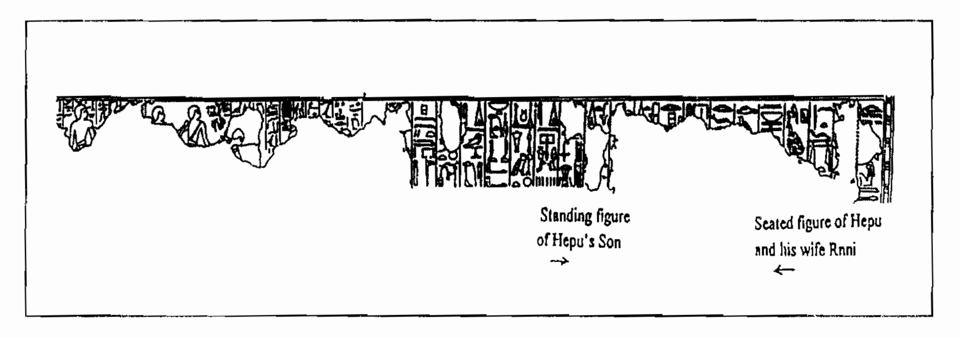


Plate no. (12): Chapel: Ideal South Wall of Hepu's tomb (Davies, Scenes, pp 10-11, pl. 11)

horizontal line:

(a)

Hall: Ideal East Wall, South Side

(b)

Hall: Ideal South Wall of Hepu's tomb

(c)

The ceiling of the tomb's Hall

(d)

München Papyrus (no. 809).

Plate no. (13): (a-d): Selective texts of TT of Hepu (no.66)



Photo 1 (a)



Photo 1 (b)
Entrance and outer court of Hepu's tomb



Photo 2 (a)



Photo 2 (b)
Funerary Banquet
Hall: Ideal East Wall, North Side of Hepu's tomb

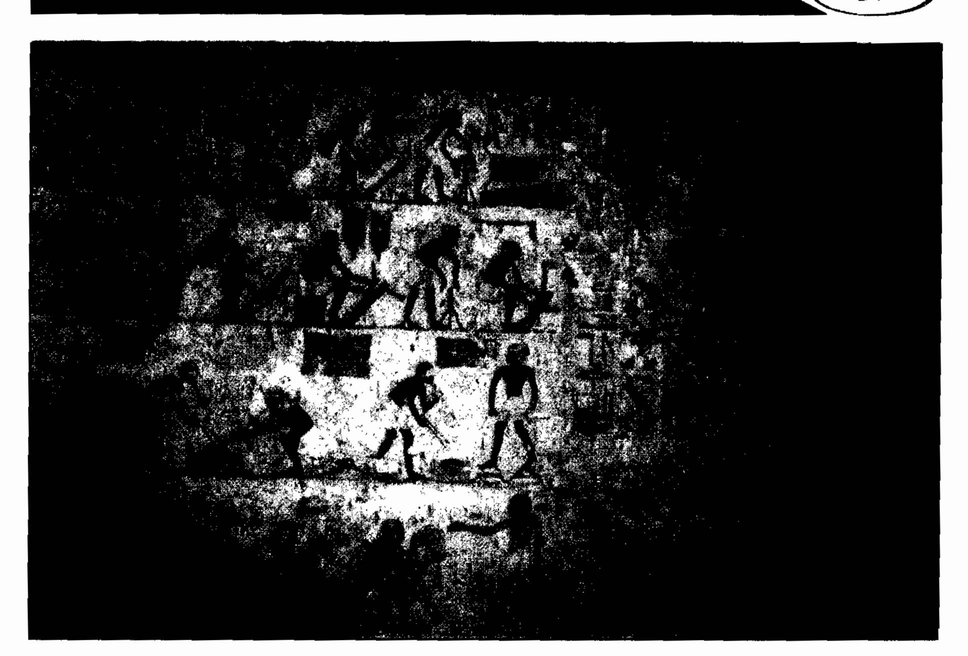


Photo 3 (a): Hall: Ideal East Wall, South Side



Photo 3 (b): Hall: Ideal East Wall, South Side
Daily life Scenes in Hepu's tomb (no. 66)
Chariot - making



Photo 3 (c): Hall: Ideal East Wall, South Side
Metal Craftsmen

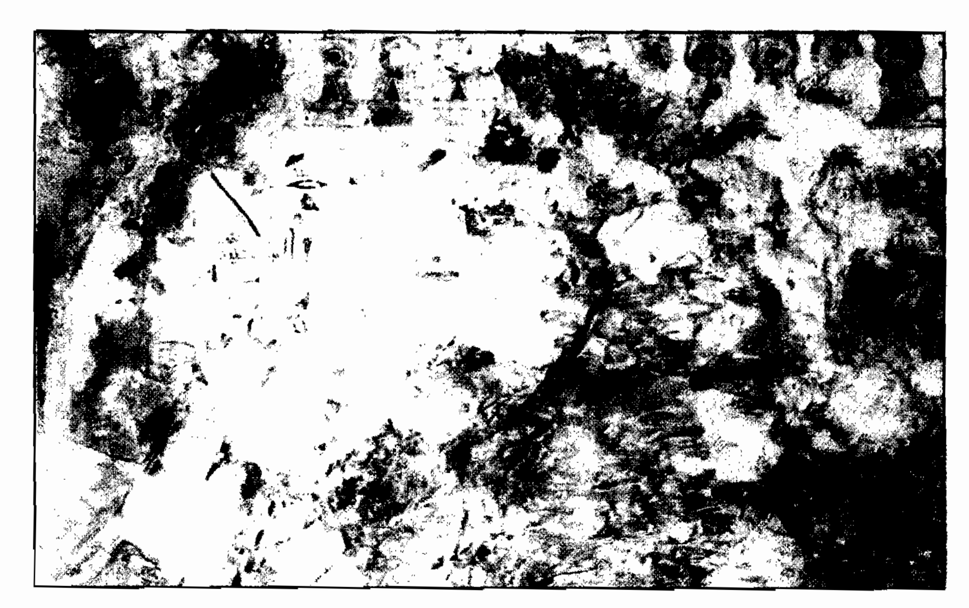


Photo 3 (d): Hall: Ideal East Wall, South Side



Photo 3 (e): Hall: Ideal East Wall, South Side
Daily - life scene: Metalic Vases

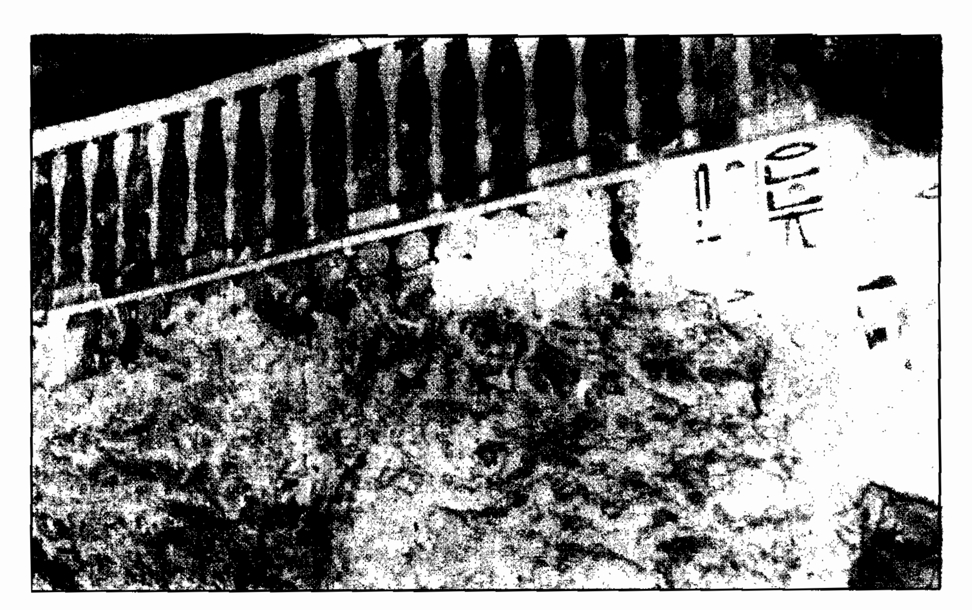


Photo 4: Hall: Ideal West Wall, North Side
Installation Text of Vizier



Photo 5: Hall: Ideal West Wall, North Side
Palquine of Thutmosis IV (?) and Istallation Text of Vizier



Photo 6: Remains of Scene on Ideal West Wall, North Side.
Hall, tomb of Hepu



Photo 7: Hall: Ideal West Wall, South Side
Procession of the deceased Statue



Photo 8: Hall: Ideal West Wall, South Side
Detail of Procession of the deceased Statue



Photo 9: Hall: Ideal North Wall, of Hepu's tomb



Photo 10: Hall: Ideal South Wall, of Hepu's tomb
Funeral offerings to the deceased



Photo 11: Hall: Decorative elements in Hepu's tomb

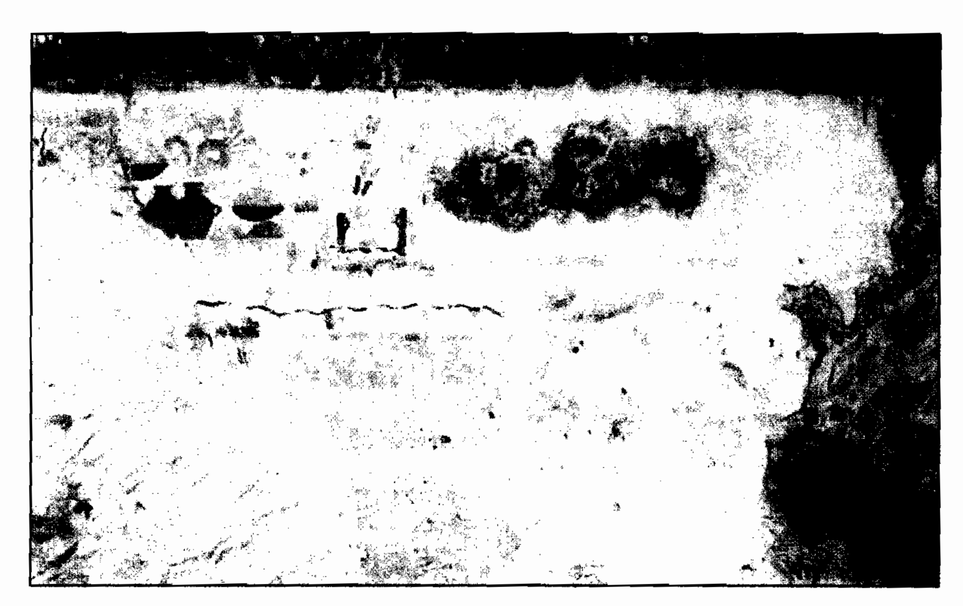


Photo 12: Chapel: Ideal North Side
Goddess of Vintage and offerings



Photo 13: Chapel: Ideal North Side
Garden and Vintage Scenes



Photo 14: Chapel: Ideal North Side of Hepu's tomb
Fowling with net



Photo 19: Chapel: Ideal South Wall
Seated figures of Hepu and his wife in front of offering table.
Hepu's Four Sons are behind their Parents' Figure



Photo 20: Chapel: Ideal South Wall
offering bearers in action of presenting offerings towards Hepu and his wife



Photo 21: Chapel: Ideal South Wall
Middle register Goddes Imentet, Lady of West



Photo 22: Chapel: Ideal South Wall
Pylon of temple





Photo 23 (a): Chapel's niche of Hepu's tomb
Multilated .Statues of Hepu and his wife Renni



Photo 23 (b): Chapel's niche: Upper part of the mutilated
Statues of Hepu and his wife Renni

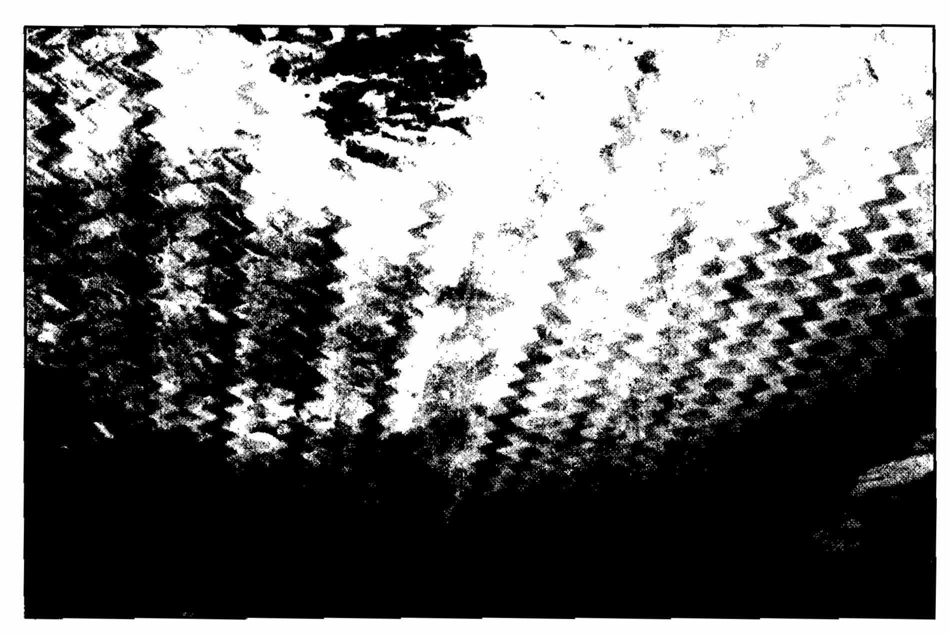


Photo 24: Chapel Ceiling of Hepu's tomb decorative elements

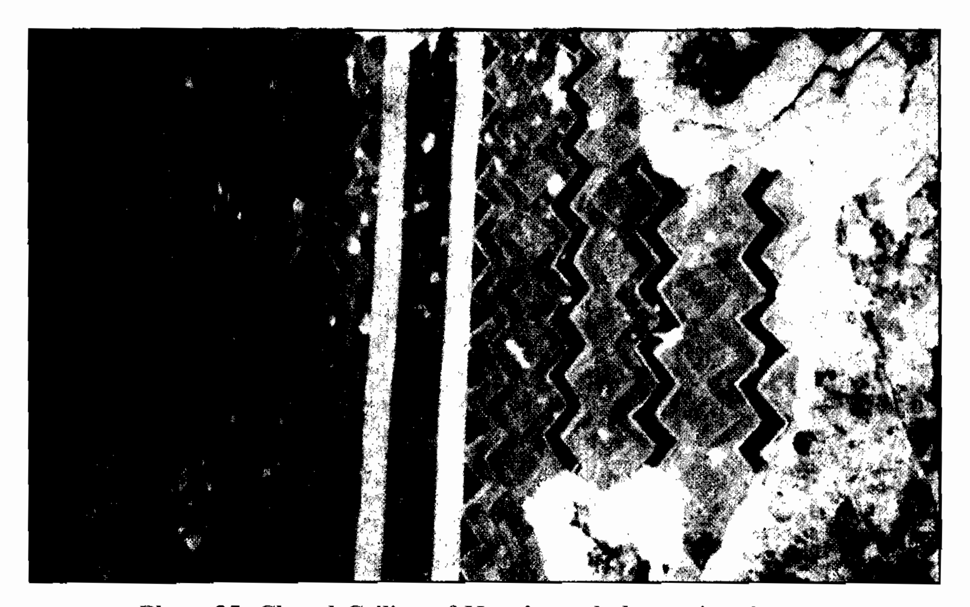


Photo 25: Chapel Ceiling of Hepu's tomb decorative elements

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مقبرة الوزير «حبو» رقم (٦٦)
من جبانة القرنة، طيبة، مصر

ملخص

تحتوي جبانة غرب طيبة (الأقصر)، في صعيد مصر على العديد من مقابر الأشراف تعود بصفة رئيسية إلى الدولة الحديثة (١٥٦٧ – ١٠٨٥ ق.م) من بين أهمها جبانة ذراع أبو النجا، العساسيف، الخوخة، شيخ عبدالقرنة، دير المدينة، الدير البحري وقرنة مرعي. وتوجد بين تلك المقابر الموزعة على المنحدرات الجبلية بجبانة شيخ عبدالقرنة توزيعاً مرتبطاً بمكانة الفرد الاجتماعية مقبرة الوزير «حبو» (رقم ٦٦)، وزير تحوتمس الرابع (١٤٢٥ – ١٤١٧ ق.م).

ويعكس التخطيط المعماري للمقبرة انتسابه إلى النمط الشائع لتخطيط مقابر الخاصة من الأسرة الثامنة عشر في شكل حرف T اللاتيني المنعكس. وتوزعت مناظر الحياة اليومية على جدران الصالة العرضية للمقبرة، بينما اشتملت مقصورتها على العديد من المناظر الجنازية في ارتباط للمتوفى مع عالم الآخرة.

وبالرغم من حالة الدمار السائدة على معظم جدران المقبرة نتيجة لعوامل الزمن بصفة رئيسية، وللتخريب المتعمد أحياناً لإزالة محتوياتها وأشكال صاحبها وحتى تمثاله وتمثال زوجته داخل نيش مقصورة المقبرة إلا أنه مازالت هناك بعض المناظر في حالة جيدة نسبياً. ولعل من بين أهم تلك المناظر المتعلّقة بالحياة اليومية في صالة المقبرة ما يتعلق بصناعة الجلود وتركيبها على أطر العجلات وذلك في صفّين متتالين كحالة استثنائية ضمن مناظر مقابر الخاصة من الدولة الحديثة، وكذلك مناظر صهر المعادن (النحاس) وتشكيل أدوات وأواني متعدّدة الأشكال منه مستخدمين وسيلة المنفاخ الهوائي لزيادة القوة الحرارية للنيران. كما حفظت لنا مقبرة الوزير «حبو» بقايا ما يعرف باسم «نصوص تنصيب الوزير»، التي تتضمن التوجيهات الملكية المرتبطة بمنصب الوزارة وواجبات الوزير شبيهةً لنصوص أخرى لوزراء الأسرة الثامنة عشر من بين أهمها ما ورد من نصوص في مقبرة وزير تحوتمس الثالث المدعو «رخميرع» رقم (١٠٠) في جبانة غرب طيبة.

كما حفظت لنا المناظر المتبقية على الجدران الداخلية من مقصورة المقبرة مناظر جمع الكروم وإعداد النبيذ، مناظر الحدائق على صفين والشكل المميز للإله رننوت، ومناظر الصيد في أحراش البردى يبدو فيها صاحب المقبرة يطعن سمكتين بالرمح كتعبير رمزي في المفهوم العقائدي عن السيطرة على عالم «الفوضى» والمجهول فيما بعدالموت. كما تضمنت تلك المناظر في مقصورة المقبرة مناظر الصيد بالبمرنج، أداء بعض الطقوس الدينية أمام المعبد وفي ارتباط مع إلهة الغرب، إمنتت. وما زالت توجد بقايا مهشّمة جزئياً لتمثال صاحب المقبرة، الوزير «حبو» وزوجته داخل نيش مقصورة المقبرة.

وتعتبر زخرفة الخكرو هي السائدة على الإطار العلوي للبقايا المحفوظة على جدران المقبرة. كما احتفظ سقف المقبرة بأشكال هندسية زخرفية متعدّدة.

وحفظت لنا النصوص المتبقية على جدران المقبرة اسم صاحبها «حبو» والعديد من ألقابه الإدارية، وكذلك اسم زوجته «رننى» وإشارة إلى أربعة من أبنائه نعرف اسم أحدهم «حب نبف» ولقبه الديني«الكاهن المطهر (وعب) لمعبد آمون».

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الرسالة: ١٧٠

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